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Guide Book, with 50 Illustrations and Plans, to the Town, Palace, Forest and Environs



THE CHATEAU OF FONTAINEBLEAU

BY

FREDERIC MAYER

AUTHOR OF "THE EXPRESS GUIDE TO PARIS AND ENVIRONS", "VERSAILLES UP-TO-DATE", ETC

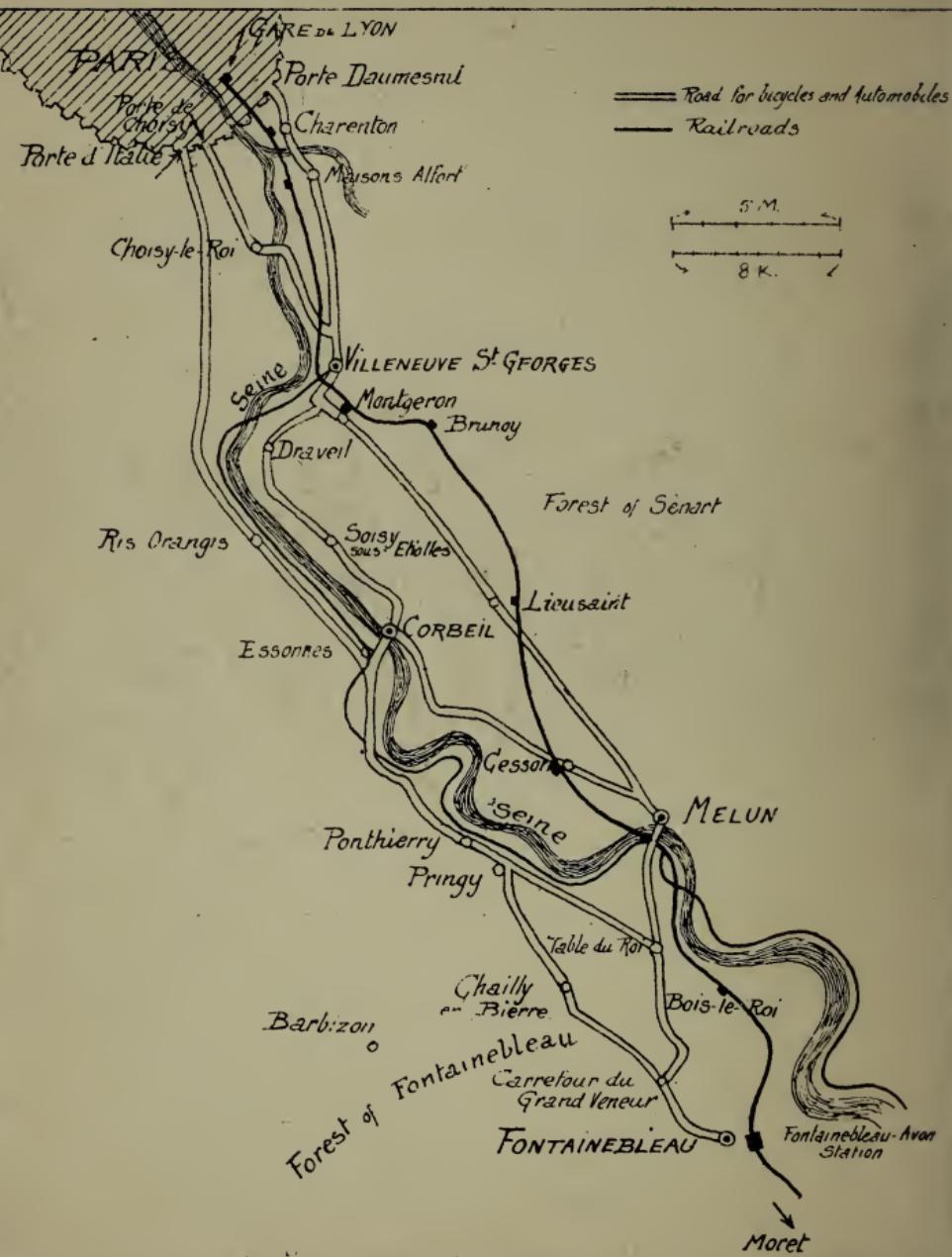
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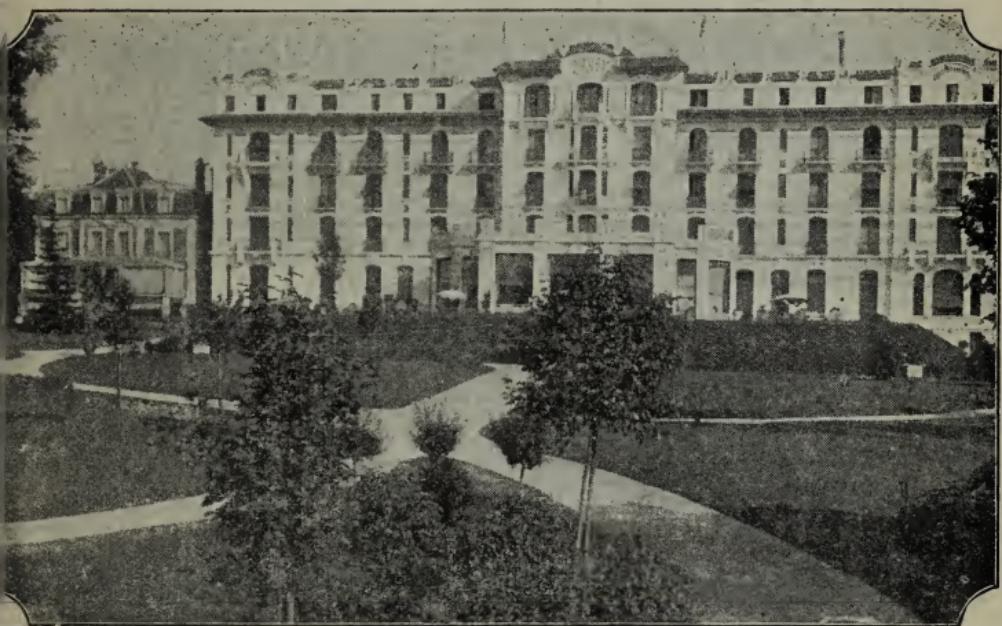
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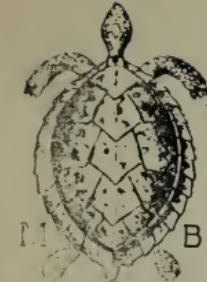
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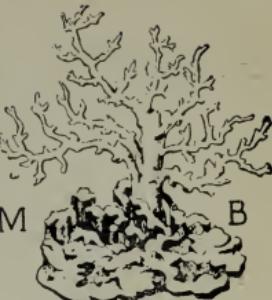
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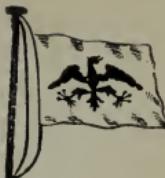
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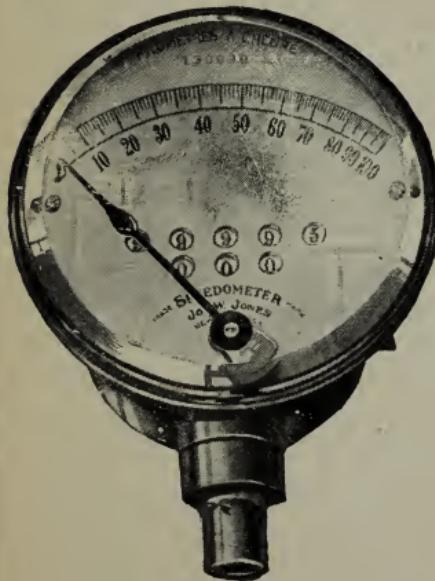


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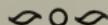
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Complete Guide with 50 Illustrations
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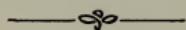
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The 1912 edition contains many new features. M. Blériot has written an article on "Aviation," and among other contributions are those on "Golf," by Arnaud Massy; "Decorative Art," by M. Auburtin; "Theatres and Exhibitions," by Mlle. Feydeau; "Kiosks of Paris," by Mr. W. L. McAlpin; "Horse-racing," by Mr. Milton Henry.

The guide-books to Versailles and Fontainebleau are valuable both from literary and artistic points of view. The book on Fontainebleau deals not only with the town and the famous palace, but the forest and all the villages and points of interest in the vicinity, such as Barbizon, Moret, etc. Both the Versailles and Fontainebleau guides are illustrated with numerous half-tone pictures and pen and ink sketches. There are many plans in English. The three books are the work of Mr. Frederic Mayer, an Anglo-American journalist who has resided in Paris for over a quarter of a century. (Published by the Société de Publications Anglo-Américaines, 92, Avenue de Villiers, Paris. Price 2frs. 50 each volume.)

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第三章 這是我們的

我們——這就是我們，我們就是我們。

PREFACE.

The English poet Gray, commenting on the style of well-known writers, said that he who would be satisfied to describe exactly what he had seen or felt, without flourish and without attempt at brilliancy, might attract a multitude of readers. The famous French critic Sainte-Beuve appears to have been of the same opinion for, in commenting on the remarks of the English poet, he said that to write thus of what one had seen or felt would be to produce a book rare for its very simplicity.

Knowing that before writing his Guide, Mr. Mayer had spent much time in studying the history and physical features of Fontainebleau, I was prepared to find it over-full of facts and figures. On reading the advance sheets, however, I am agreeably surprised at the simple and direct manner in which Mr. Mayer has laid all the essential facts before his readers, without giving them one line too much. In many instances, where a page of text would fall short of describing some special object of interest, Mr. Mayer has cleverly brought it to the attention of the reader by a clear-cut photograph, or pen and ink sketch.

The little work, in its straightforward way, and with its many maps and illustrations, tells and shows just what the average tourist will desire to review and remember, and still its pages are full of new facts of interest to the oldest and most frequent visitor to that ever fascinating district.

To the student of French history, Fontainebleau towers above other spots like a dazzling minaret or campanile. Its absorbing historical, literary, and artistic souvenirs, its continuous association through bygone centuries with the glorious history of France, and the witchery of its forest solitudes, have each and all received a master touch by the practised pen of the journalistic author.

He has asked me as an American resident in France, and an ardent admirer of old Fontainebleau, to write a few lines of Preface, and after reading the pages of his attractive publication, I feel it almost a duty to my countrymen who visit France for the first time to say : "See Fontainebleau ; it is worth while." This little Guide will help to smooth the way.

W. S. DALLIBA.

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OF FONTAINEBLEAU



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PLAN OF THE TOWN OF FONTAINEBLEAU

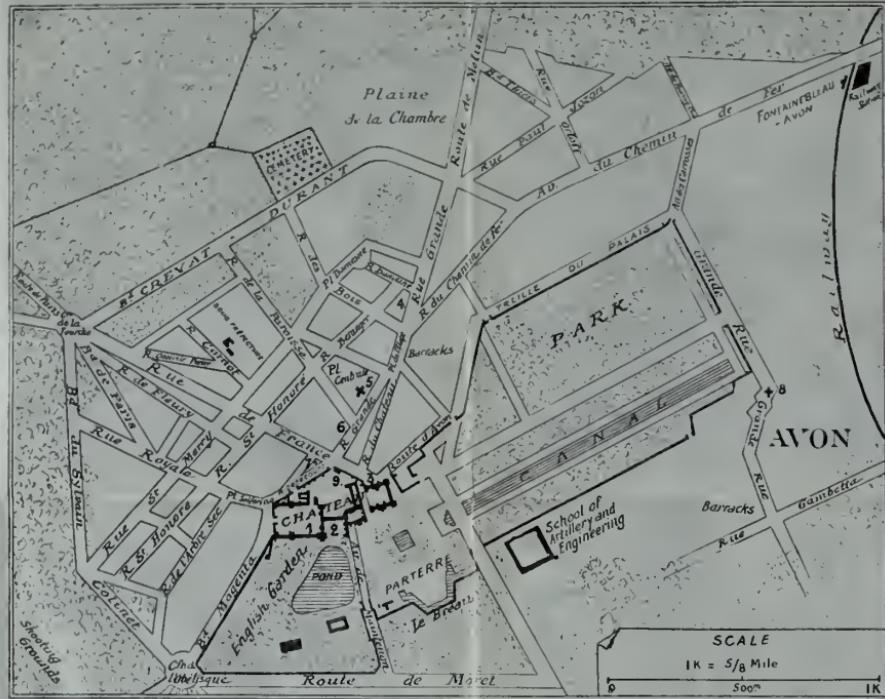
Plan of the Town of Fontainebleau.

REFERENCE LIST.

1. Cour des Adieux (Farewell Court)
 2. Cour de la Fontaine, (Fountain Court)
 3. Place d'Armes.
 4. Palace of Justice.
 5. St. Louis Church.
 6. Hôtel de Ville, (Town Hall)
 7. Rosa Bonheur's Monument.
 8. Avon Church.
 9. Post Office.

ABREVIATIONS.

Av.	=	Avenue.
Bd.	=	Boulevard.
Cfr.	=	Carrefour.
PL.	=	Place.
R.	=	Rue.



PLAN OF THE TOWN OF FOUNTAINVILLE.

REFERENCE LIST.

1. Court des Adjeux. (Fountain Court)
2. Court de la Fontaine. (Fountain Court)
3. Place d'Almes.
4. Passage of Justice.
5. St. Louis Church.
6. Hotel de Ville. (Town Hall)
7. Ross Bonham's Woundment.
8. Avon Church.
9. Post Office.

ABBREVIATIONS.

FONTAINEBLEAU

UP-TO-DATE

INTRODUCTION

Fontainebleau is a town of 14,200 inhabitants, situated at 59 k. (37 M.) from Paris, and at an altitude of 70 meters (230 ft.). The inhabitants are called : Les Bellifontains.

Its celebrated Palace was for many years a Royal and Imperial residence. (See Section III : "History of the Palace"). The Forest of Fontainebleau, which covers an area of 41,600 acres, is the most beautiful in France.

Of the many attractive spots in the vicinity of Paris, Fontainebleau is one that doctors recommend frequently, on account of its climate and forest which make it an admirable resort.

"**FONTAINEBLEAU UP-TO-DATE**," like our other guide-books, "**EXPRESS GUIDE TO PARIS AND ENVIRONS**," "**VERSAILLES UP-TO-DATE**," etc., is divided into Sections, some short, others of considerable length, according to the subject treated. Numerous illustrations and plans accompany the text and a copious and useful cross-index is to be found at the end of the volume.

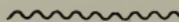
An endeavour has been made to give all the information visitors may require be it their intention to remain at Fontainebleau one day or several days. The information published is guaranteed exact and up-to-date. The Editor desires to thank the Minister of Fine Arts of France for the kind permission granted for taking special photographic views in the interior of the Palace, and also the Curator and Officials of the Palace for the facilities afforded the Editor and his colleagues in their endeavours to make this little work as perfect as possible.

F. M.

FONTAINEBLEAU

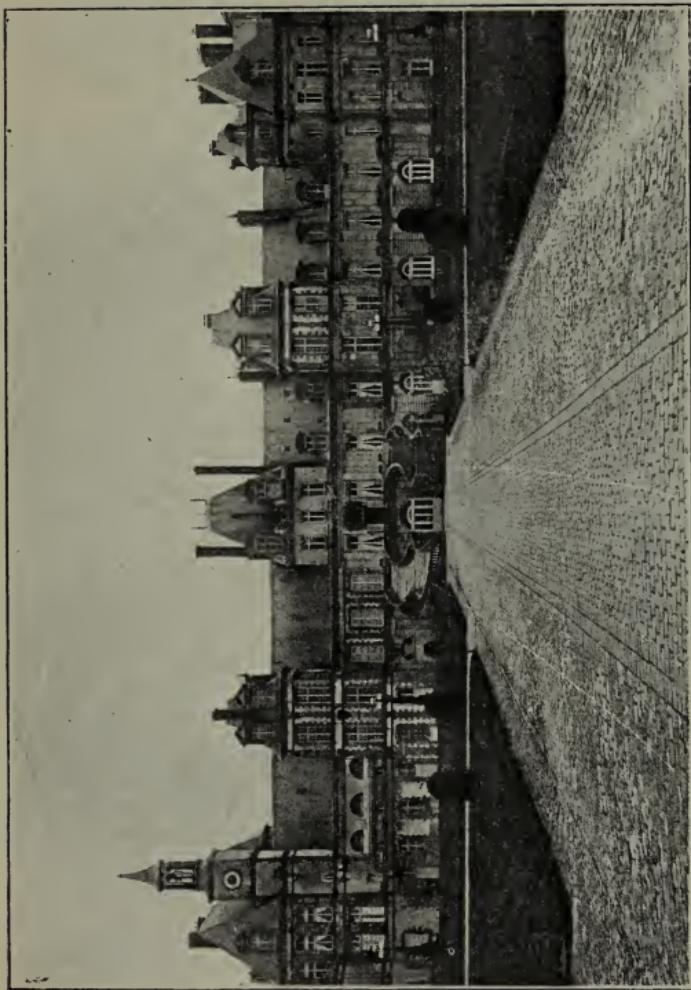
The Guide is divided into the following FOUR Sections :

- I. How to reach Fontainebleau from Paris.
- II. Useful Information about Fontainebleau.
- III. The Palace of Fontainebleau :—
 - A. History of the Palace.
 - B. An up-to-date Description of the Palace.
 - C. The Palace Courts.
 - D. The Park and Gardens.
- IV. The Forest of Fontainebleau :—
 - A. General Notes.
 - B. Places of Interest in the Forest : Barbizon, Bois-le-Roi, Bourron, Marlotte, Montigny-sur-Loing, Moret, Samois, Thémery.
 - C. Thirty-three Attractive Spots in the Forest.



Abbreviations used in the Text and on the Plans.

Av.	= Avenue.	Lbs.	= Pounds (Weight)
Bd.	= Boulevard.	M.	= Mile or Miles.
Cfr.	= Carrefour (Open Space).	Min.	= Minute.
C.	= Centimes.	Mt.	= Mont (Mount).
Cent.	= Century.	N.	= North.
Cl.	= Class.	Pl.	= Place.
E.	= East.	Rtn.	= Return.
Ft.	= Foot or Feet.	Rr.	= Rocher (Rocks).
Fr.	= Franc or Francs.	Rte.	= Route.
H.	= Hour or Hours.	R.	= Rue (Street).
Inhab.	= inhabitants.	S.	= South.
Kilog.	= Kilogramme.	Sq.	= Square.
K.	= Kilometer.	Tel.	= Telephone.
		W.	= West.



Château de Fontainebleau. — Cour des Adieux.

SECTION I

How to reach Fontainebleau from Paris

(a) By train from Gare de Lyon, Paris. Distance 59 kilom. (36 1/2 M.). Express trains take 1h. 15 m.; slow trains 2 h.

Fares (single) Paris to Fontainebleau. First class : 6 fr. 60 c. ; second class : 4 fr. 45 c. ; third class : 2 fr. 90 c. Return fares, available *two* days, respectively : 9 fr. 70 c. ; 7 fr. 15 c. : and 4 fr. 65. In most trains there are first, second and third class compartments, but in certain express trains there are no third class carriages.

SPECIAL SUNDAY SUMMER EXCURSION TRAINS, from about July 15, until Sept. 15, from Paris to Fontainebleau and Moret. — Leave Paris 7.25 a.m. Arrive Fontainebleau 8.40 a. m. Moret 8.57 a. m. (Consult timetable as the *hour of departure* is occasionally altered). Return journey may be effected in any train, same day, from Fontainebleau. Fares : second class return to Fontainebleau 4fr. 50 c. ; third class return, 3 fr. ; Moret, respectively 5 fr. 50 c. ; and 3 fr. 50 c.

Starting from the Gare de Lyon (Paris à Lyon et à la Méditerranée Railway *vulgo* "P. L. M.") the train runs rapidly through Bercy-ceinture station, crosses the Marne river at Charenton (point of confluence of Seine and Marne Rivers), and thence to Villeneuve-St.-Georges 9 1/2 M. distant from Paris). At Charenton, there is a large asylum for the insane. The famous painter Eugène Delacroix was born at Charenton and a monument has been erected there in his honour. At Villeneuve-St.-Georges, confluence of Yères and Seine, there is, on R., a pretty suspension bridge over the Seine. The Belt (Grande-Ceinture) railway, which encircles Paris, passes at Villeneuve St.-Georges. The Château de Beauregard, where Balzac's widow (Comtesse de Hanska) resided, is situated here. It has been acquired by the Municipality. Statue of Victor Duruy, statesman and historian, whose works are standard class books in French schools and colleges, in Sq. de la Mairie at

FONTAINEBLEAU

Villeneuve-St.-Georges. Madame de Pompadour had a Hunting Box here.

At 11 M. from Paris is Montgeron, opposite which is Crosne. where the country house of the famous French poet, Boileau, is still to be seen, and, at 1 1/2 M. further, Brunoy, with the Forest of Sénart (*a*) in its immediate neighbourhood. Then follow, in rapid succession, Lieusaint, the scene of the tragic incidents of the Lyon's Mail; Cesson; and, when the Seine has been crossed, Melun (*b*). Following Melun (whence a steam tram runs direct to Barbizon) comes Bois le Roi (31 1/2 M. from Paris) and, after another run of 5 M. through the forest of Fontainebleau, we reach Fontainebleau-Avon station (36 1/2 M. from Paris).

(b) Paris to Fontainebleau by automobile or bicycle.

There are *three* distinct routes :

I. LEAVE PARIS BY PORTE D'ITALIE. Through Villejuif and Faray, along the valley of the Seine to Ris Orangis. (19 k.; 11 7/8 M.). So far, the road is paved with stone

(*a*) "When Madame de Pompadour resided with her husband at Etioles. near Corbeil (1741), she often drove a phaeton in the wood at Sénart. She was always dressed in bright colours, and it was here that Louis XV, who was passionately fond of hunting in the Forests of Fontainebleau and Sénart, first remarked her." (F. Mayer: *Versailles up-to-Date*).

(*b*) Melun occupies an elevated position on the Seine. 14000 inhabitants. Caesar mentions MELODUNUM (Melun) as having been captured by his lieutenant Fabienus, so there can be no doubt as to its antiquity. It was taken by the English in 1420,

but they were driven away in 1430. The church of Notre Dame dates from XI-XII cent. (restored in XIX cent.) See old house called the *Vicomté*; vestiges of castle; monument to Pasteur; Hôtel de Ville, (Louis XIII style). About 4 M. N. E of Melun is the Château de Vaux-le-Vicomte a huge structure, XVII cent., built by Levau, for Nicolas Fouquet, Minister of Finance under Louis XIV. who ruined himself with his lavish entertainments at the King. Park planned by Le Nôtre. The Château of Vaux le Pénit is owned by M. Michel Ephrussi. (*Express Guide to Paris and Environs*).

FONTAINEBLEAU

(a National Route). On leaving Ris Orangis (where a Home for French Variety artistes, founded by Dranem, was opened by President Fallières, 1911), the view is an admirable one; the scenery on all sides is picturesque as one passes through Essonnes, Ponthierry, Pringy and Chailly-en-Bierre (46 k.; 28 3/5 M.). The Forest of Fontainebleau is now reached; the direct route to the town lies through the Forest, via the Bas-Bréau, Carrefour de l'Epine, Carrefour de la Croix du Grand Veneur, le Gros Fouteau, and Carrefour de Paris, making the total distance 56 k. 5 or 35 M.

II. LEAVE PARIS BY PORTE DE CHOISY. Take the road that leads to Choisy-le-Roi, and on leaving that town cross the Seine, continuing direct to Villeneuve-St.-Georges (12 k. 5; 7 3/4 M.) Follow the road along the river Seine passing through Draveil (19 k. 5; 12 1/4 M.) down hill to Corbeil (*a*) (29 k. 5; 18 3/4 M.); thence, via Cesson, to Melun about 47 k.; 29 1/2 M.). On leaving Melun, cross river and railroad, reaching Fontainebleau through beautiful parts of the Forest, via Carrefour de la Table du Roi, Carrefour de la Croix de Vitry and Carrefour de la Croix d'Augs.

III. LEAVE PARIS BY PORTE DAUMESNIL. Cross Vincennes Wood, then over the Charenton bridge, through Maisons-Alfort and straight ahead (cycle road) until Villeneuve-St.-Georges is reached (12 k. 5; 7 3/4 M.); up hill to Montgeron, through the picturesque Forest of Sénart to Lieusaint (26 k.; 16 1/2 M.). Good road from Lieusaint to Melun (39 k.; 24 1/2 M.). From Melun to Fontainebleau, cross River Seine and Railroad and follow splendid route through the Forest to Fontainebleau, via Carrefour de la Table du Roi, Carrefour des Longues Vallées, Carrefour de la Table du Grand Maître, skirting the Vallée de la Solle, to the Carrefour du Grand Veneur, le Gros Fouteau, Carrefour de Paris and Carrefour de la Fourche. (55 k. 5; 24 1/4 M.).

(*a*) CORBEIL. — 10,000 inhabitants. Town nine centuries old. Famous flour mills.

SECTION II

Useful Information about Fontainebleau

Fontainebleau. — The Town.

There is not very much to be said of the town of Fontainebleau. The Railway Station, Fontainebleau-Avon (Avon is a village adjoining Fontainebleau : 2,800 inhabitants ; old XIII to XV cent. church) is situated on Avon territory, about a mile from the town of Fontainebleau. The latter is reached by following the long broad Avenue du Chemin de Fer and rue Grande.

In Rue Grande is the church of St.-Louis (founded by Louis XIII) in which, in 1629, Peace was sworn between England and France. Behind the Church is a bronze statue of General Damesne, a native of Fontainebleau, killed in Paris (Revolution of 1848). Statue by GODIN.

At Fontainebleau, one should see : the Hôtel de Ville; the monument erected in honour of President Carnot, with bronze bust of *France* (sculptor PEYNOT, 1895); the General Post-Office; and the monument to Rosa-Bonheur, Place Denecourt, near Palace. The last named consists of a bronze bull designed by the great artist, on a granite plinthe, adorned with her portrait and three other pictures. It is the work of her brother, ISIDORE BONHEUR, and her nephew PEYROL. It dates from 1901. Gift of M. E. Gaimbard.

Important Notice : Visitors arriving from Paris should cross by subterranean passage to other side of line (*and not leave the station by ordinary door*) as the tram starts from the main entrance to Station, which is on the other side of the rails.

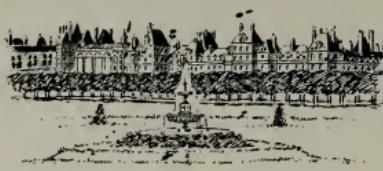


*President Carnot
Monument.*

FONTAINEBLEAU

AUTOMOBILES. — Grand Garage du Château, 23, Place Denecourt. Tel. 110. Motor cars on hire, etc.

Grand Garage, 169, rue Grande. Tel. 119. Repairs, etc.



BANKS. — Bank of France, 192, rue Grande. Comptoir National d'Escompte, 69, rue Grande (Tel. 225). — Société Générale, 22, rue de la Cloche. (Tel. 33).

Cascade and Château of Fontainebleau CABS.—Within octroi (E. Ertz). limits 1 fr. per drive.

Cab hired at Station or on the road 2 fr. per drive. Cab ordered to hotel, 2 fr. 50 c. per drive. From station to hotel or house (within octroi limits) 2 fr. Per hour, in City, 3 fr. From Station to Golf Links, 3 fr. From town to Golf Links 1 fr. 50 c. (*See "Golf" p. 10.*)

CARRIAGES.—Carriages may be hired at all hotels or from job masters. There are carriage-stands at station and on Place Denecourt. No official tarif exists for Promenades in Forest. Visitors must make their own arrangements; all one can do is to indicate the price usually paid: 25 fr. for the day. (*See Section IV.*)

Good service may be relied upon at the following places: E. Drouet, 27, rue de France; H. Foucault, 36, rue de France; Anot, 54, rue du Chemin de Fer; L. Lehmann, 152, rue Grande; H. Morand, 14, rue Grande. F. Durand (Riding School) 29, rue de l'Arbre-Sec.

CHEMISTS. — R. Dajou, 78, rue Grande (Tel. 240); L. Desobry, 23, av. du Chemin de Fer (Avon). (Tel. 93); E. R. Michel (English Pharmacy), place Denecourt (Tel. 73).

CHURCHES.—Catholic, 5 rue Grande. — Protestant, rue Béranger.—Synagogue, 38, rue du Parc.



Statue of
General Damesne.

FONTAINEBLEAU

DENTIST. — E. Flamant, 11, rue du Parc.

DOCTORS. — A. H. L. Lejeune, 17, rue Henri-Chaput (Tel. 140). — Attaix, 204 bis, rue Grande (Tel. 153); C. Fort, 44, rue Béranger (Tel. 174); A. Gaultry, 29, rue Royale (Tel. 169); C. Lapeyre, 15, rue Carnot (Tel. 89).

HOTELS.—There are quite a number of good hotels in Fontainebleau. Prices vary considerably. Visitors intending to stay any length of time should enquire about prices and make arrangements on arrival. (*See List of Hotels at end of volume.*)

LIBRARIES.—Thibault, 21, rue Grande; Lacodore, 31, pl. du Square.

OMNIBUSES.—When no special price is given in hotel list, the fare from station to hotel is 50 c. per person. Baggage extra, at the rate of 1 c. per kilog. or 50 c. per 50 k. Omnibuses pick up passengers on the road from station to hotel or vice-versa for 30 c.

POST, TELEGRAPH and TELEPHONE OFFICES.—Main Office: Corner of Place Denecourt and rue de la Chancellerie. Auxiliary Office: 167, rue Grande. Telephonic communication with Paris, 3 Min. 40 c.

RESTAURANTS and CAFES.—At all the hotels mentioned in list, good meals are obtainable.

Restaurant Ringuet: 112, rue Grande.

There are a number of excellent cafés: Grand Café 33, rue des Bons-Enfants; Café du Commerce, 56, rue Grande; Café du Cadran Bleu, 11, rue Grande; Café-Brasserie du Château, 23, Place Denecourt; Café: Henri II, 71, rue Grande.

THEATRE.—The new Municipal Theatre is just off Place Denecourt, almost opposite. Palace Opened 1912.

TRAMWAYS.—An electric tram runs from Railway station to the Palace. Fare 30 c. There are some short journeys at 10 c. and others at 15 c. Special round-trip rates (return tickets from Station to Valvins; from Valvins to Château; from Station to Samois, etc.).



Rosa Bonheur Monument

FONTAINEBLEAU GOLF CLUB

The Links of the Société du Golf de Fontainebleau (whose headquarters are at 38 rue Royale, Fontainebleau), are situated in a delightful spot in the famous Forest.— The sandy soil is so well suited for the sport that the links remain open all the year round. They have been admirably laid out; the surroundings are very pretty.

The colours of the Golf Club are yellow and green.

Subscription for permanent members 125 fr. a year; 100 fr. for ladies; a couple, 200 fr. Minors: 90 fr. For shorter periods the subscription has been fixed as follows: 3 months, gentlemen 90 fr.; ladies, 70 fr.; a couple 140 fr. Minors: 65 fr. One month, 50, 40, 80, and 40 fr. respectively. One week, 20, 15, 30 and 10 fr respectively. One day, 5 fr. Invited players: 5 fr. per day; non players: 1 fr. Persons desiring to become annual members must be introduced by two permanent members; for lesser periods, by one permanent member. Members of recognised Golf Clubs are dispensed with these formalities. They may become "foreign members" on payment of 50 fr. per annum. Competitions take place frequently during Sept., Oct. et Nov.

There is a pretty club house and good restaurant. Luncheon, 3 fr. Luncheons and dinners to order, 5 fr. Special arrangements made for dining parties.

Golf instructor on the links. Lessons, 3 fr. Caddies, 75 c. for 9 holes or less.

In connection with the Links are good tennis and croquet grounds.

Cab fare from station to Golf Links 3 fr.; from town to links 1 fr. 50.

Special Motor Service from Savoy Hotel (Fontainebleau) to Golf Links. 5 Min.

SECTION III

A. History of the Palace of Fontainebleau.

Important Events connected with the Palace.

Fontainebleau appears to have been first mentioned by historians as far back as the XII century, although certain writers attribute the foundation of the chateau to Robert II, the Pious (X cent.). Charters of the XI and XII cent. designate the town as *Fons Bleaudi* (Fontaine de Bleaud). Bleaud comes from *Bladobaldus*, the latin name of a Frank warlike family. The town did not exist at that epoch but there was a fortress on the site of the Palace. In the XVII cent. Fontainebleau was designated *Fons Bellaqueus* (Fontaine-Belle-Eau).

- 1137. Under Louis VII (1137-1180) the Chapel of Saint-Saturnin was founded.
- 1169. Thomas-à-Beckett consecrated the Chapel of Saint-Saturnin.
- 1226. Saint-Louis, King of France (1226-1270), made several improvements in the stronghold which became, in his days, a Château of some importance. It was certainly in honour of good King Louis, that a pavilion in the Palace, built by François I, was called "Pavillon Saint-Louis"; the name remains until the present day.
- 1268. Philippe le Bel was born at Fontainebleau. He also died there.
- 1314. The Grand Library owes its existence to King Charles V (1364-1380).
- 1422. King Charles VII (1422-1461), who forced the English to withdraw from France and re-captured the entire kingdom with the exception of the town of Calais, had illustrations of his victories portrayed on the walls of the Château. After his death, Fontainebleau was abandoned for a time and it was not until the reign of François I, (1515-1547), that it became celebrated and acquired a definite place in the history of France.

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To King François I of France, Fontainebleau owes, one may safely say, almost everything. French architects : GILLES LE BRETON, PIERRE CHAMBIGES and PH. DELORME built the Palace for the King. Their work extended over a long period of years.

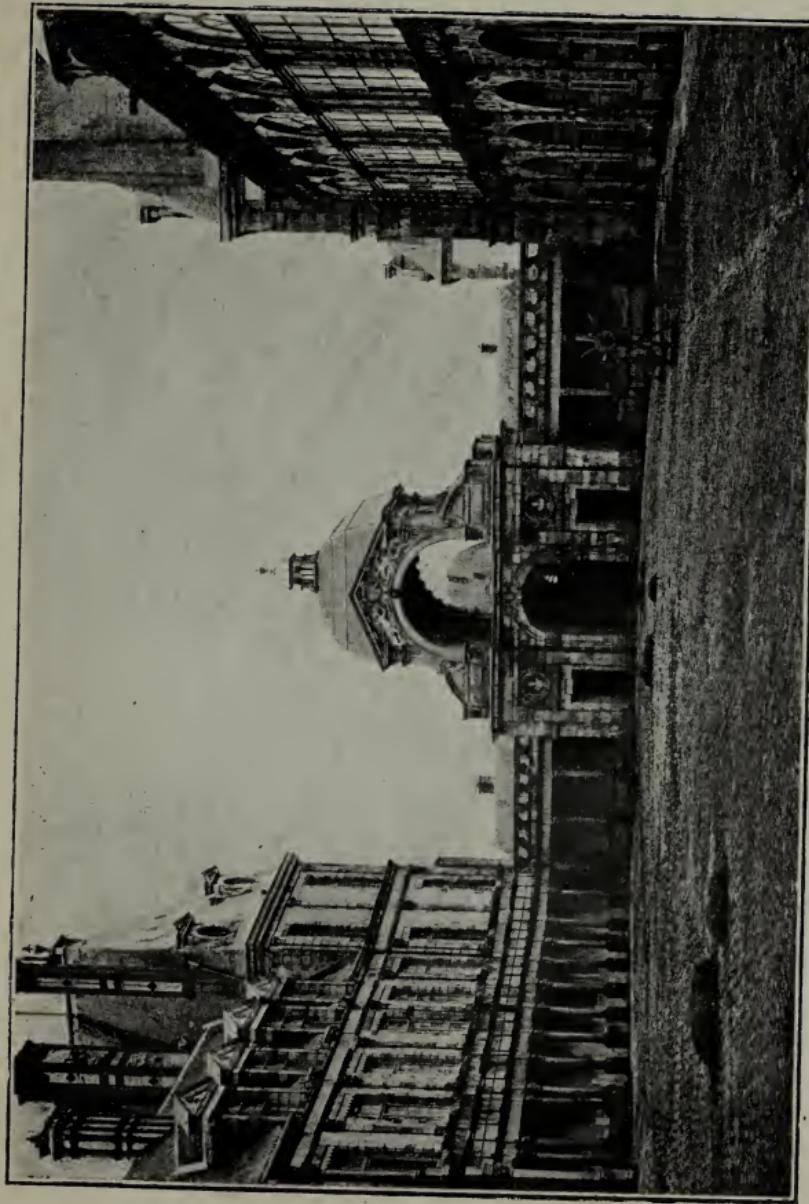
As will be seen from the views and plans of the Palace, published in this volume, the buildings cover a very large area, but the general appearance is less imposing than that of many other French châteaux. The architects mentioned above accomplished excellent work for François I, who was so fond of the Château, and so desirous of making it a beautiful residence, that he used every endeavour to induce the great Italian masters of the period : RAPHAEL, MICHAEL ANGELO, LEONARDO DA VINCI, ANDREA DEL SARTO, to come to France and decorate the interiors of the Palace. But they were unable to accede to his request and he was compelled to remain content with the work of less renowned artists. The interior decoration is in the style of GIULIO ROMANO and was executed by artists of the "School of Fontainebleau" (French and Italians) which comprised the names of ; PRIMATICCIO, NICOLO DELL' ABATE, ROSSO, VIGNOLE, SERLIO, etc.

Under François I, the following portions of the Palace were built : Cour Ovale (or Cour du Donjon); Chapel of Saint-Saturnin; Pavillon de la Porte Dorée ; Salle des Fêtes, finished under Henri II (1547-1559), and called, nowadays, Galerie Henri II : Galerie d'Ulysse (destroyed under Louis XV); Cour de la Fontaine ; Galerie de François I and Cour du Cheval Blanc ou Cour des Adieux.

1530. A Royal Tapestry Manufactory was established by Francis I in the Palace, PRIMATICCIO, being placed at the head of the Department of Designs (*a*).
1536. Visit of James V (1513-1542) of Scotland to Fontainebleau. He came to see Madeleine, eldest daughter of François I, whom he married in 1536.

(*a*) Fontainebleau tapestries are very rare. One or two

specimens are to be seen in the Gobelins Museum, Paris.



Château de Fontainebleau. — Oval Court. — The Baptistery.

FONTAINEBLEAU

1539. Magnificent fêtes given by François I, in honour of Emperor Charles V, of Spain, at Paris and at Fontainebleau. The Spanish Emperor, the rival of the French King, occupied the Pavillon des Poëles. His visit, however, was brief, for he feared that the King of France might follow the advice given him by the Duchesse d'Etampes and keep him a prisoner.
1545. Birth of Elisabeth de Valois, daughter of King Henri II of France. Betrothed to Edward VI of England, the young King died before the marriage could be accomplished and Elisabeth eventually became the wife of Philippe II of Spain (then a widower of 32), the marriage being performed by pro-curation at Notre Dame Cathedral, Paris, in 1559. She died at Madrid in 1568.
- 1547 Reign of Henri II, of France. Thanks chiefly to his beautiful mistress, Diane de Poitiers (1499-1556),
1559. the work of embellishment, commenced by François I, was continued. As already mentioned it was Henri II who had the beautiful decorations made in the Salle des Fêtes, by NICOLO DELL' ABATE (after designs by PRIMATICCIO) and this grand Hall remains until the present day one of the marvels of the Palace.
1551. Birth of Henri III, on September, 20, 1551.
1560. Marriage of François II to the unfortunate Mary Stuart.
1564. Catherine de Médicis (1519-1589), wife of Henri II, Regent of France during the minority of Charles IX, (their son, who ascended the throne in 1560), arrived at the Palace during the last days of January to meet the ambassadors of the Pope, those of the King of Spain and of all the Catholic Princes, who came to ask France to revoke the Edict of the Pacification of Amboise (*a*). The Queen-Mother and her son Charles refused.

(*a*) AMBOISE.—Several famous Edicts were rendered at Amboise (near Tours).—In 1563, an Edict granted liberty of conscience to Calvinists.

In 1560, the Conjuration d'Amboise (a league formed by the Huguenots against François II, Catherine de Médicis and the de Guise Family) failed.



FRANCIS I.

FONTAINEBLEAU

1578. Henri III received remonstrances from the Parliament of Paris on account of certain Edicts.
1593. King Henri IV (who was King of France from 1589 to 1610) enlarged and decorated the Palace. Henri IV and François I, it may be mentioned, did more for Fontainebleau than any other crowned heads. The work undertaken by Henri IV continued until 1609 and the sum of money he expended reached 2,440,580 French livres, a considerable amount at that time. To Henri IV the following constructions are due : Galerie de Diane; Cour des Offices, and the buildings that surround this courtyard; the entrance to the Palace on the Place d'Armes; the Dome under which Louis XIII was baptized (Porte Dauphine). The Dome is above the door which leads from the Cour Ovale to the Cour des Offices. He had buildings erected on Cour des Princes; he effected much of the restoration of the Chapelle de la Sainte-Trinité (Chapel of the Holy Trinity), and built the Pavilion of the Superintendent of Finances.

The area of the Gardens of the Palace was considerably enlarged under his reign, the work being done under the direction of an Italian engineer, FRANCINI.

The Grand Canal and various ponds were dug and the Park laid out. Henri IV and his mistress, Gabrielle d'Estrées, paid several long visits to Fontainebleau. It was in honour of the famous Gabrielle that the Galerie de Diane was built. Decorations by DUBOIS.

1601. Louis XIII, son of Henri IV and Marie de Médicis, was born at the Palace.
1602. Marshal Biron, Companion in Arms of King Henri IV, was arrested by order of the King, at the Palace of Fontainebleau, on a charge of high treason, and beheaded at the Bastille, same year.
1606. Baptism of Louis XIII and his sisters Elisabeth and Catherine under the cupola of the Porte Dauphine, since called the Baptistère (Baptistery).
1610. Reign of Louis XIII. The task of continuing the
1643. constructions of the Palace and their embellishment

FONTAINEBLEAU

- was entrusted to J. DE NOYER, who caused a number of nude objects of art, including a "Leda" by MICHAEL ANGELO, to be destroyed. The Chapelle de la Trinité was continued and the remarkable Horse-Shoe massive staircase was built by J. LEMERCIER.
1634. Henrietta of France, daughter of Henri IV and of Marie de Médicis, and the unfortunate wife of Charles I of England, visited Fontainebleau. This was during the Regency of Anne d'Autriche (minority of Louis XIV).
- Louis XIV paid several visits to the Palace.
1657. Queen Christina, of Sweden, after her abdication (1654), in favour of her cousin Gustave Adolphe, paid a memorable visit to the Palace. During her sojourn she caused Monaldeschi, her equerry and favourite, to be assassinated, after a mock trial for treason, in the Galerie des Cerfs (not shown to visitors) on Nov. 10, 1657. His crime was to have tried to please two women at the same time. History tells us that notwithstanding all the horror that the crime inspired, ex-Queen Christina (a) was welcomed to the Court and was present at the various *fêtes* (notably, the CARNIVAL *fêtes* of 1658), of which the young King Louis XIV was the hero and, frequently, one of the actors.
1661. At a *fête* given on July 23, 1661, the King recited verses and danced in a ballet called "The Seasons," by BENSERADE, a poet of the period, member of the French Academy, whose works have fallen into

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sciences and art, which she encouraged in every way. Dumas' play is a dramatic trilogy, in 5 acts, in verse, with prologue and epilogue. It was produced at the Théâtre Royal de l'Odéon on March 30, 1830, and was dedicated to H. R. H. the Duke of Orleans. The famous actress, M^{me} Georges, played Christina.

LACE OF FONTAINEBLEAU



Austria, England, Holland, Prussia, etc.

1717. The Czar, Peter I (1682-1725), visited Fontainebleau, as the guest of Louis XV. After a day's hunting in the Forest he dined in the little Pavilion on

FONTAINEBLEAU

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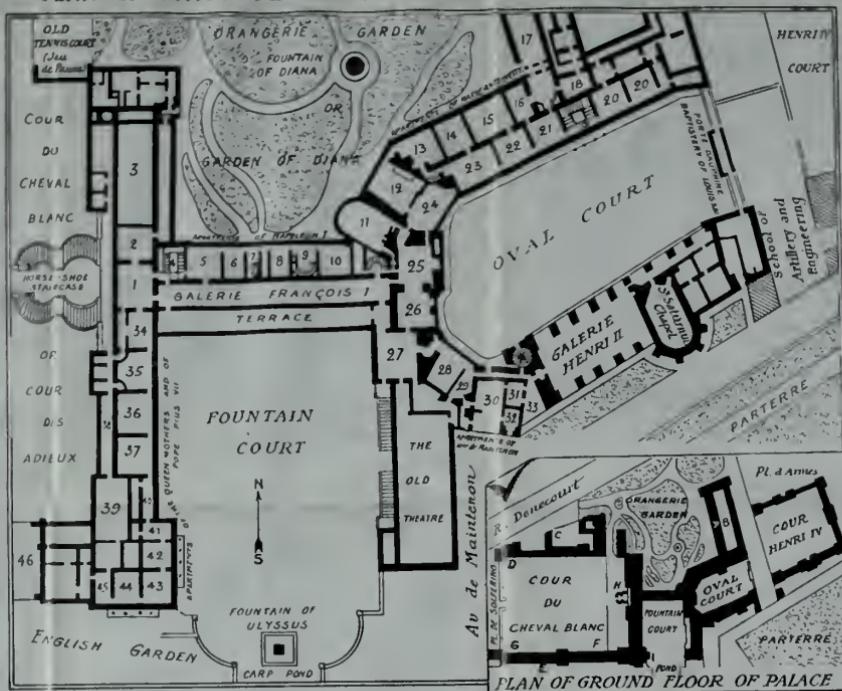
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PALACE OF FONTAINEBLEAU

Plan of the First Floor.

- 1 Vestibule of Honour.
- 2 Tribune.
- 3 Chapel of the Holy Trinity.
- 4 François I Staircase.
- 5 Ante-Chamber (Napoleon I).
- 6 Chamber of the Emperor's Secretaries.
- 7 Bath-Room (Napoleon I).
- 8 Cabinet de l'Abdication, or Red Salon.
- 9 Study (Napoleon I).
- 10 Bed-Room (Napoleon I).
- 11 Council Chamber.
- 12 Throne Room.
- 13 Boudoir (Marie-Antoinette).
- 14 Bed-Room (Marie-Antoinette).
- 15 Music Room.
- 16 Drawing Room of the Ladies-in-Waiting.
- 17 Gallery of Diana, or Library.
- 18 Queen's Staircase.
- 19 Escalier des Chasses (Staircase of the "Hunts").
- 20 Galerie des Chasses (Gallery of the "Hunts").
- 21 Ante-Chamber to Receptions Rooms.
- 22 Tapestry Salon.
- 23 François I Salon.
- 24 Louis XIII Salon.
- 25 Sadi-Louis Salon.
- 26 Salon of the Aldes-de-Camp.
- 27 Guard Room.
- 28 Staircase of the King.
- 29 Ante-Chamber.
- 30 Salon (Madame de Maintenon).
- 31 Study.
- 32 Bed-Room.
- 33 Cabinet de Toilette.
- 34 Ante-Chamber.
- 35 Officier's Room.
- 36 Grand Reception Room.
- 37 Former Bed-Room of the Queen Mother.
- 38 Galerie des Fresques et des Assiettes.
- 39 Galerie des Fables.
- 40 Study (Queen Mother).
- 41 Cabinet de toilette.
- 42 Bed-Room (Queen Mother).
- 43 Salon d'Angle (Drawing Room).
- 44 Waiting Room.
- 45 Ante-Chamber.
- 46 Apartments of the President of the Republic.

PLAN OF FIRST FLOOR OF THE PALACE OF FONTAINEBLEAU



Plan of Ground Floor of Palace
of Fontainebleau

- A. Galerie des Cerfs.
- B. Courtyard of the Princes.
- C. Courtyard des Matelins.
- D. Ministers' Wing.
- E. Louis XIV Wing.
- F. Apartments of the President of the Republic.
- G. Napoleon III Theatre.
- H. Horse-Shoe Staircase.
- I. Chinese Museum.

PALACE OF FOUNTAINBLEAU

Plans of the First Floor.

- | | |
|---|---|
| Queen's Staircase | Staircase of the "Tower". |
| Galleria of Dishes or Picture of the "Tower". | Dishwain Room of the ladies-in-Waiting. |
| Bevy-Room (Maire-Autouette). | Wise-Room. |
| Bonjou (Maire-Autouette). | Prune-Room. |
| Cordicij (Tremper-de-Camp) | Bed-Room (Napoleon I). |
| Bath-House (Napoleon I). | Capulet of the Red Tower. |
| Chamber of the Empress's Bedchamber. | Aufe-Gesupper (Napoleon I). |
| Blanche Loggia (Spitzer). | Autz-Gesupper (Napoleon I). |
| Chefet of the Hotel-Dieu. | Chamber of the Empress's Bedchamber. |
| Tlippore (Haus). | Blanche Loggia (Spitzer). |
| Vestibule of Honnbourg. | Chefet of the Hotel-Dieu. |
| The other Hall-Rooms of the Queen-Mother. | Tlippore (Haus). |

FONTAINEBLEAU

oblivion. BENSERADE was, however, a celebrated composer of ballets which were, at the epoch, the favourite amusement at Court. During a period of twenty years, he wrote a great number, in some of which, at Versailles principally, and, at times, at Fontainebleau, the King and princes, *grands seigneurs* and the most distinguished ladies of the period, performed like ordinary comedians.

1685. On Oct. 18, Louis XIV signed, at Fontainebleau, at the instigation of Madame de Maintenon, the Edict of Nantes, which caused the exodus of one million French people from the country.

1686. Death of Prince de Condé. He was surnamed the "Grand Condé" and won the battles of Rocroi, Fribourg, Nordlingen and Lens. Madame de Sévigné says that "the Prince, on learning that his daughter-in-law was ill with small-pox, made such a hurried journey from Chantilly to Fontainebleau that it cost him his life." The King displayed great sorrow at the news.

1690. James II, of England, visited the Palace when in exile at St-Germain.

1700. On Nov. 6, 1700, a courier arrived at the Palace from Spain, bringing the news of the death of Charles II. King of Spain, who, in his will, made Philippe of France, duc d'Anjou, grandson of Louis XIV, his heir to the Spanish throne. The will of this weak-minded Sovereign had been made out of pure indignation for he had seen the European Powers divide up his States without even consulting him. This will was the cause of the terrible War of Succession of Spain, the House of Austria claiming the Spanish Throne. Before gaining a final victory by the treaties of Utrecht and Rastadt (1713-1714) and placing the grandson of Louis XIV on the throne of Spain, under the name of Philippe V, France suffered many defeats in Flanders against the allied armies of Austria, England, Holland, Prussia, etc.

1717. The Czar, Peter I (1682-1725), visited Fontainebleau, as the guest of Louis XV. After a day's hunting in the Forest he dined in the little Pavilion on

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- the island in the Pond and all the party were in a state of inebriety for many hours.
1725. Marriage of Louis XV to Marie, daughter of Stanislas Lecczinski, dethroned King of Poland. The ceremony was performed in the Chapelle de la Trinité.
1752. The first performance of JEAN-JACQUES ROUSSEAU's "Devin du Village" (The Village Soothsayer) was given in a small theatre in the Palace, erected by Madame de Pompadour, mistress of Louis XV, in the Salle de la Belle Cheminée. The work was applauded by the Court (*a*). The theatre was called the "*Comédie de Fontainebleau*".
1754. In addition to VOLTAIRE and J.-J. Rousseau, many other authors and composers saw their works produced at Fontainebleau, among the number, being GRÉTY, QUINAULT, LULLI, SEDAINE, and MONSIGNY. Concerts were given by the King's "Musique" and operas sung by members of the Royal Academy of Music.
1765. The Dauphin, only son of Louis XV, died at the Palace.
1768. Christian VII, King of Denmark (1776-1807), visits Fontainebleau, the guest of Louis XV. He was present at a performance of "Tancrède," a five-act tragedy by VOLTAIRE, which the celebrated philosopher and writer had dedicated to Madame de Pompadour. "Tancrède" was produced on Sept. 3, 1760, at the Théâtre Français, Paris, with considerable success. Another of VOLTAIRE's dramas : "*l'Orphelin de la Chine*" (The Orphan of China), a clever imitation

(s) In his "Confessions," the celebrated philosopher, J. J. ROUSSEAU, tells us that he came to the Palace on Oct. 18. 1752, to attend the first performance of his "Devin du Village" and that, notwithstanding his usual *sans-gêne*, he was somewhat ashamed of his costume in the midst of the

elegance of the Court audience. His wig was badly combed and his beard shaggy, but he felt reassured as nobody paid any attention to him. The pleasure of imparting emotion to so many amiable persons causes him to sh'd tears and he remarks that he was not the only one to cry.



Château de Fontainebleau. — Chapel of the Holy Trinity.

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of a Chinese drama, translated into French by FATHER PRÉMARE, had been, in 1755, most favourably received in Paris, and also performed before the Court at Fontainebleau. With VOLTAIRE'S "Tancrède," which was performed at the Château, on Oct. 25, 1768, a play called "Le Cercle," by M. DE POINSINET, a native of Fontainebleau, was presented.

- 1715 Louis XV built a very handsome theatre in the
to Palace ; it was destroyed by fire in 1856. It was
1774. during his reign that the beautiful gardens of
"Ulysse" were destroyed and replaced by the
Cour du Cheval Blanc.
1774 Louis XVI paid several short visits to the Palace
to when he hunted in the Forest of Fontainebleau.
1792. Marie-Antoinette made numerous interior altera-
tions.

During the period of the Revolution, the Palace
1799 was almost deserted.

to Rooms on the ground floor were inhabited by
1804. Napoleon Bonaparte, First Consul.

The Château was used as barracks for prisoners of war. Napoleon I had the Palace completely restored and much new furniture placed in it, in honour of Pope Pius VII who came to France to crown him, twelve millions francs being spent on this occasion.
1804. On Nov. 15, at noon, Emperor Napoleon I, in hunting costume, went to the Croix de Saint-Herem, a spot in the Forest of Fontainebleau, to meet His Holiness. A few years later, the Pope was made prisoner and transferred to Fontainebleau, (a).

1809. Sentence of Divorce pronounced in the Palace against Empress Josephine.

1810. Napoleon III was baptized in the Chapelle de la Trinité. Napoleon I reserved the left wing of the Palace for the Military School which was transferred later on to Saint-Cyr.

1813. Returning to Fontainebleau, after his military

(a) See "Up-to-Date Description of the Palace."

Apartments of Pope Pius VII.

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campaign, Napoleon, hunting at Grosbois, suddenly left for Fontainebleau. Without informing anyone of what he was about to do, he entered the apartments of Pius VII and embraced the Pope most cordially. The Pope welcomed the Emperor affectionately, and, on Jan. 25, after another interview, the Holy Father signed the celebrated "Concordat de Fontainebleau," by which he resigned the Sovereignty of the Roman States, and consented to reside in France. Very soon after, however, he protested against the renunciation.

1814. On March 30, Napoleon, who had left his headquarters at Troyes, arrived at Fontainebleau.

1814. On April 5, he abdicated.
Act of Abdication:—

"Les Puissances Alliées ayant proclamé que l'Empereur Napoléon était le seul obstacle au rétablissement de la paix en Europe, l'Empereur, fidèle à son serment, déclare qu'il renonce pour lui et pour ses successeurs, aux trônes de France et d'Italie et qu'il n'est aucun sacrifice personnel même celui de la vie qu'il ne soit prêt à faire aux intérêts de la France."

"The Allied Powers having proclaimed that Emperor Napoleon was the only obstacle to the re-establishment of Peace in Europe, the Emperor, faithful to his oath, declares that he renounces for himself and for his successors, the thrones of France and Italy and that there is no personal sacrifice, even that of his life, he be not ready to make in the interest of France."

1814. On April 20, after his pathetic adieux to his "Old Guard," assembled in the Court of the Cheval Blanc, (which since has been called the Cour des Adieux), he withdrew, with a handful of devoted troops, to the island of Elba, which had been given to him as a dominion.

1815. On March 20, that is, less than a year after his abdication, Napoleon, in the same Court of the Cheval Blanc, held a review of his Old Grenadiers, who had accompanied him to Elba and had escorted him back to the Tuilleries, Paris.

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- Under Louis XVIII (1814-1824), the Galerie de Diane, now the Library, was decorated.
1816. Reception by Louis XVIII of Princess Caroline of Naples, betrothed to the King's son, the Duc de Berri. The marriage took place the same year.
1826. During the reign of Charles X (1824-1830), the King frequently used the Palace as a Hunting Seat.
- Reign of Louis-Philippe (1830-1848). Restoration of Galerie Henri II, etc.
1837. On May 30, the Duke d'Orléans, eldest son of King Louis-Philippe, was married, at the Château, to the Princess Hélène de Mecklembourg. The civil marriage took place in the Galerie Henri II; the Catholic marriage in the Chapel of the Holy Trinity, and the Protestant marriage in the Hall under the Henri II Galerie. The wedding feast was served in the Galerie de Diane. On this occasion, several performances were given in the theatre of the Château. DUPREZ sang "Guillaume Tell," and MADEMOISELLE MARS played "Les Fausses Confidences."
1859. The Library was transferred to the Galerie de Diane.
1865. Whilst Emperor Napoleon III was absent from France, Empress Eugénie was appointed Regent, and one of the decrees (dated June 10, 1865) that she signed, conferred on Rosa Bonheur the insignia of the Legion of Honour.
1867. A great International Exposition was held in Paris, in 1867; it was visited by nearly all the crowned heads of Europe. The Czar Alexander, the King of Prussia and the King of Belgium visited Fontainebleau and were received with due honours.
- Napoleon III had a new theatre built in the Palace by LEFUEL. Its seating capacity is 300. Only ten performances were given in this little home of comedy.
1860. No French Empress was more fond of the country residences of the Kings of France than was Empress Eugénie (born May 5, 1826). If La Malmaison was the spot most beloved by Joséphine one may safely say that Eugénie enjoyed her long horse-rides in the Forest of Fontainebleau, her sojourns in the

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Palace and her promenades in the Park and Gardens. The peaceful atmosphere of Fontainebleau and its immediate surroundings formed a contrast to the lively hunt scenes in the Forest of Compiègne.

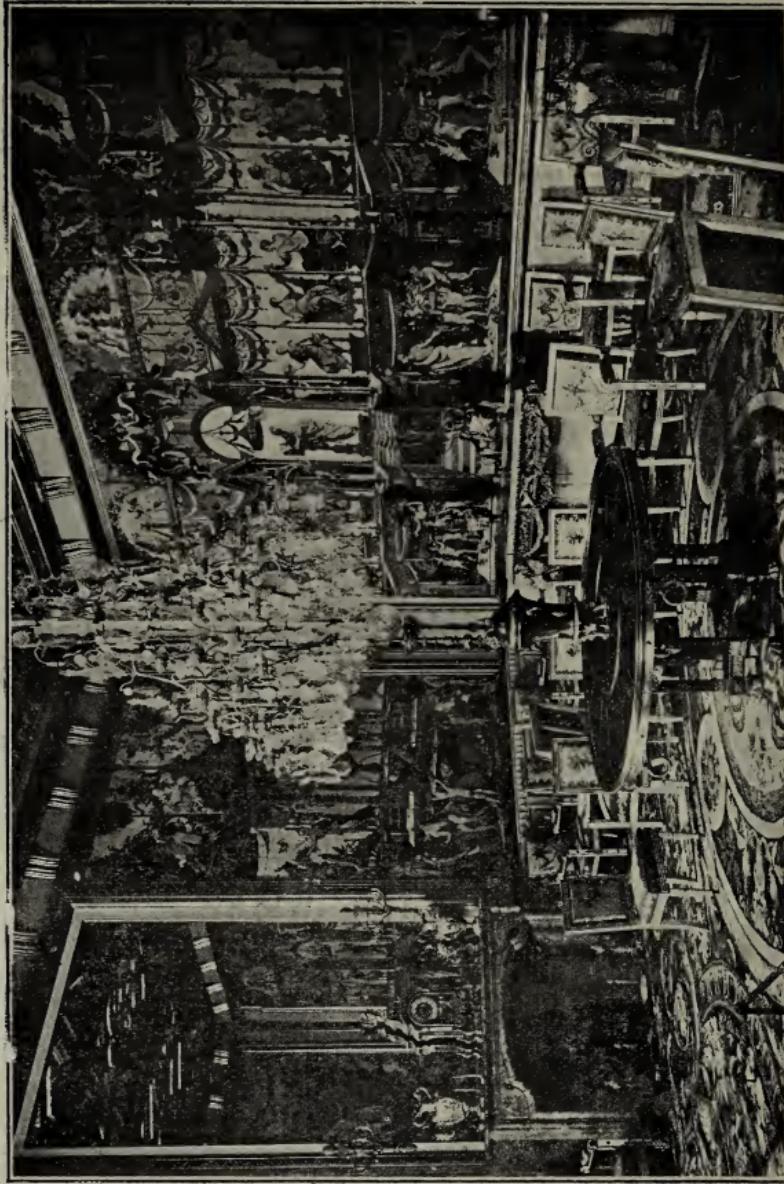
Napoleon III was not a very great amateur of the *chasse-à-courre* (Hunting); he preferred the more expensive *chasse-à-tir* (Shooting), so Fontainebleau was often much abandoned, as far as he was concerned, for Compiègne and Saint-Cloud. But it was not so with the Empress who, with the ladies of her Court used often to ride out to the Sables d'Arbonne. Some members of the party, it has been said, used to roll down from the top to the bottom of the valley, special guards being posted in the immediate environs to protect the ladies, who participated in the adventurous "chutes," from indiscreet onlookers.

1888. President Carnot paid several visits to the Palace to Fontainebleau and, on one occasion, attended a flat race meeting in the Forest.
1893. Félix Faure occupied the Presidential Apartments at the Chateau.
(1899). The Presidential Apartments have not been inhabited by any Chief of the State since the death of Felix Faure.



Edge of the Forest of Fontainebleau

By E. Ertz, F. N. B. A.



Château de Fontainebleau. — Apartments of the Pope. Reception Chamber.

B. Up-to-Date Description of the Palace.

After a rapid perusal of the early sections of this guide, and after consulting the Plan of the Town of Fontainebleau, the visitor will easily find his way to the Château.

We now propose to take the reader through the Palace as rapidly as possible, indicating to him, as we travel through the Halls and Chambers, everything of note. Included in our description are various rooms (and their contents) not open to the general public, but which may be visited with a special permit from the Curator.

* * *

The Palace or Château of Fontainebleau, the buildings of which cover an area of 60,000 square meters (about 15 acres), is open daily from 10 a.m. to 5 p.m. from April 1 until Sept. 30; and from 11 a.m. to 4 p.m. from Oct. 1 until March 31. There is no charge for admission, but it is usual to give the custodian (*gardien*) a small fee (*pourboire*), say: half a franc. The visit requires about one hour. Overcoats, umbrellas, etc., may be left at the *vestiaire*; fee optional: a few sous.

There are two entrances to the Palace: one place Solférino, by the Cour du cheval Blanc; the other, by the Grille des Mathurins, rue Denecourt. If you enter by the latter, follow the passage which leads into the former. In the Cour du Cheval Blanc, at the further end, is the Salle de Service and the Horse-Shoe Staircase, where the employees, who show visitors over the Palace, are to be found.

Visitors enter on the ground floor, on L. under the Horse Shoe Staircase.

The *gardien* starts with his visitors from the vestibule under the Escalier du Fer à Cheval, Horse-Shoe Staircase), near the marble statue of the "Source," by SCHÖNEWERK. We first enter the Chapelle de la Sainte-

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Trinité (Chapel of the Holy Trinity), built in 1529, under François I, on the Oratory of Saint-Louis. Decorated under Henri IV. Gothic arcade at further end of nave. Ceiling paintings by FREMINET (1618-1619), restored by LEJEUNE. Gilded ornaments and monograms of Henri IV, Marie de Medicis, Louis XIII and Anne d'Autriche. Five large paintings in center of vault : 1. Noah's Family entering the Ark; 2. Falling of Angels; 3. The Creator surrounded by Celestial Powers; 4. The Angel Gabriel receiving from the Almighty the order to announce the Messiah to the Virgin; 5. The Patriarchs listening to the announcement of the coming of the Messiah. Behind the altar, under the arcade : "The Annunciation." Between the window arches are figures representing Kings of Jerusalem : Saul, David, Solomon, etc. In grey tints, on R. and L. of the Kings, are Patriarchs and Prophets. "Patience," "Diligence," "Clemency," and "Peace," are portrayed on the medallions between the grey tints. In the four angles of the vault are : "Faith" and "Religion" (near the altar); and "Hope" and "Charity" above the Royal Loggia, which is opposite the altar. This altar is a very elaborate piece of work; it dates back to the days of Louis XIII (1610-1643); it was designed by a clever Italian artist, BORDOGNI. In the niches are marble statues of Charlemagne and Saint-Louis and above them are four bronze angels attributed to GERMAIN PILON (a). On the altar is a "Descent from the Cross," by JEAN DUBOIS. Two somewhat huge angels, above the Altar; near the vault. Above the Royal Loggia are the arms of the Médicis.

On leaving the Chapel, visitors are conducted, by the François I staircase, to the Apartments of Napoleon I, on the first floor.

(a) GERMAIN PILON. — Great French sculptor (1515-1590). Pupil and friend of JEAN GO尤ON. One of his masterpieces is the "Three Graces," in the Louvre,

(Salle Jean-Goujon). In the same Room are his "Four Cardinal Virtues." He executed the sculpture on the Tomb of Henri II (Saint-Denis), etc.

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APARTMENTS OF NAPOLEONI. — These apartments give on the Gardens of the Orangery, or Gardens of Diana. They consist of :

ANTECHAMBER.— Paintings above doors by BOUCHER. The furniture in these apartments is mostly of the Empire period. Paintings : “Napoleon I in Coronation Robe” (BOUCHET); “Roman Ladies offering their jewels to the Senate” (BRENET); “A Family Scene” (BACHELIER). Remarkable clock of the Louis XVI. period. Statuette : “Napoleon I on horseback” (DUBRAY).

CHAMBER OF THE EMPEROR’S SECRETARIES. — Here are shown the hat worn by Napoleon on his return from the Island of Elba; a lock of his hair; a branch of the willow-tree under the shade of which was his tomb at St.-Helena; a piece of the wood from which the lid of the coffin of the Emperor was made; fragments of rock and earth from the Emperor’s tomb; a large map of the Forest of Fontainebleau. Empire furniture.

After passing through a small room forming passage, the Salle de Bain, or Bath-room, is shown. Mirrors adorned with paintings representing : “Children’s Games” (BARTHÉLEMY). These were, formerly, in the Apartments of Marie-Antoinette, at the “Petit Trianon” (Versailles). Paintings above doors : “Bacchante,” (HALLÉ).

“CABINET DE L’ABDICTION” or “SALON ROUGE” (Red Salon). — This is the room in which Napoleon signed his abdication in favour of his son, on April 5, 1814, on the small round mahogany table in the center. Napoleon is said to have made a notch in the table with a penknife. On a small tablet fixed to the table is an inscription in French : “Le 5 Avril 1814, “Napoléon Bonaparte signa son abdication sur cette table, “dans le cabinet de travail du roi, le deuxième après la “chambre à coucher à Fontainebleau.” (On April 5, 1814, Napoleon Bonaparte signed his abdication on this table in the King’s study, the second room after the bedroom, at Fontainebleau).

Bust of Napoleon (CANOVA). Empire Bronzes and furniture. Sèvres Vases.

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CABINET DE TRAVAIL. (Study). — On the ceiling, painting by J. B. REGNAULT, representing "Justice and Law." Empire style furniture. Clock: Empire period, the statuette of the woman being in Sèvres biscuit. Beautiful Savonnerie (*a*) carpet. Napoleon's resting couch.

A secret staircase leads from the Study to the private library of the Emperor.

CHAMBRE A COUCHER. — (Bed-room). — Grey tints: "Amours," by SAUVAGE, above the doors. Napoleon's bed in carved wood, gilded. Louis XVI chimney-piece. Empire clock in Sèvres (*b*) biscuit. Cradle of the King of Rome (*c*). Gobelins tapestry of the First Empire period.

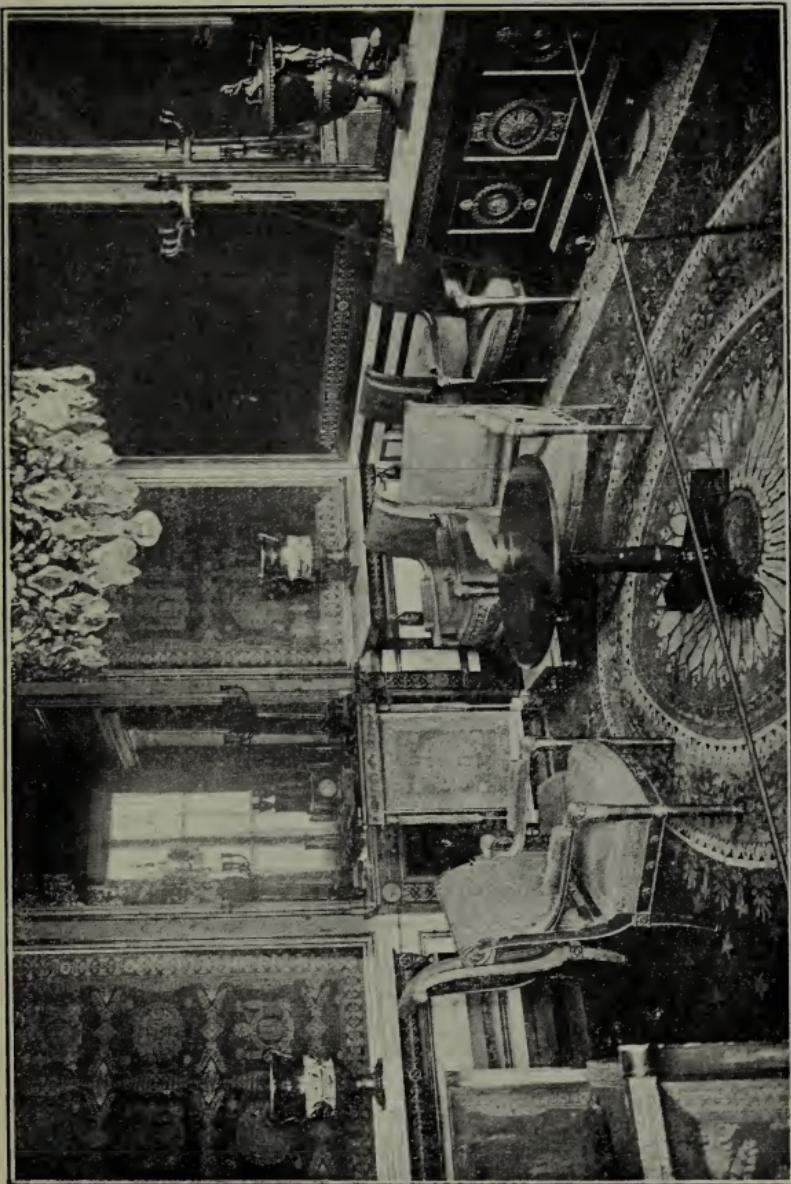
SALLE DU CONSEIL (Council Chamber). — Built under Charles IX and decorated under Louis XIV and Louis XV, by BOUCHER and VAN LOO. One of the most

(*a*) SAVONNERIE. — Old Royal Manufactory of carpets established in the Louvre, 1604. Transferred, in 1631, to Chaillot, in a house which adopted the name of *La Savonnerie*. Re-organized by Colbert, and joined to the Gobelins manufactory.

(*b*) SEVRES. "Celebrated porcelain manufactory a few miles from Paris. The Sèvres factory has been Government property since 1759, when it was purchased in order to encourage ceramic art in France. It was founded at Vincennes in 1738." (F. Mayer: *Express Guide to Paris and Environs*).

(*c*) KING OF ROME. — Son of Napoleon I and Marie-Louise of Austria. — Born at Paris, 1811. Received at birth the title of King of Rome. After the downfall

of his father, he was proclaimed Emperor by the Senate under the name of Napoleon II, but was not recognized by the Allies who held France in their power. He was confided to the care of his grand-father, the Emperor of Austria, who, in 1818, gave him the title of Duc of Reichstadt and a regiment of cavalry. He died of phthisis, in 1832, at Schœnbrunn. Thanks in no small measure, to Edmond Rostand's famous play "*L'Aiglon*" (the son of the Emperor Napoleon I) and to M^{me} Sarah Bernhardt's magnificent acting in the role of the Duc of Reichstadt, the sympathetic figure of the unfortunate son of the great Emperor may be said to have been endeared to lovers of history in all parts of the world.



Château de Fontainebleau. — Cabinet de l'Abdication
(Room in which Napoléon signed his abdication).

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beautiful rooms in the Palace. The principal piece of decorative work (ceiling painting) is by BOUCHER. It represents "Apollon précédent de l'Aurore" (Apollo preceded by the Aurora). Large table, about seven feet in diameter, in one piece of Sainte-Lucie wood. Large Gobelins (*a*) carpet, made in the days of Louis-Philippe. Furniture covered with Beauvais (*b*) tapestry.

BRULE-TOUT. (Burn-all).—Name given to a small room situated between the Council Chamber and the Throne Room, because, after the holding of a Council, it was customary to burn all useless papers in the chimney of this room.

SALLE DU TRÔNE. (Throne Room).—The construction of this room is attributed to Charles IX. It was at first the Grand Chamber of the King. Decorated under Louis XIII, in 1642. Louis XIV enlarged it considerably: The throne was first placed in this room under Napoleon I. Beautiful ceiling dating back to the days of Henri IV. It is divided into two sections. The crown, in relief, on an azure ground, in the first section, accompanies the arms of France and Navarre. The four other crowns are supported by golden eagles. The second section takes the form of a cupola, ornamented with fleurs-de-lis, monograms of Louis XIV, etc. Above the chimney is a fine portrait of Louis XIII, after PHILIPPE DE CHAMPAIGNE (the original was burnt in 1793), accompanied by his motto : *Erit haec quoque cognita monstris.* Magnificent chandelier in rock crystal. In the center of the room is a table at which the Princes of blood and high officials took their oath of allegiance. Gobelins carpet of the First Empire period.

(*a*) GOBELINS. — " Name derived from Jean Gobelin, who, in 1450, erected on the banks of the Bièvre, a dyeing establishment, which, purchased in 1662, by Colbert, Minister of Louis XIV, was made a Government institution. It soon developed

into the largest tapestry manufactory in France." (F. Mayer: *Express Guide to Paris and Environs*).

(*b*) BEAUVAIIS — Cathedral city, 45 M. N. of Paris in the Oise department. State manufactory of tapestry and carpets; founded 1644.



LOUIS XIV

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We have now reached the :

APARTMENTS OF MARIE-ANTOINETTE :—

BOUDOIR.—Ceiling representing “Aurora,” by BARTHÉLEMY, a pupil of BOUCHER. Above the doors: the “Muses,” by BEAUVAIIS. In the parquet, which is of massive mahogany, the monogram of Marie-Antoinette. The window fastenings are said to have been designed by Louis XVI, who always manifested a decided liking for all that pertained to the clocksmith’s or locksmith’s art. The brass ornamentation on the chimney is by GOUTHIÈRE. Two consoles on which are two finely carved ivory vases presented to Napoleon by the Emperor of Austria. Bust of Marie-Antoinette in Sèvres biscuit. A little staircase leads from this room to the Turkish Boudoir of Marie-Antoinette, but the staircase is of such small dimensions that visitors are not admitted.

BEDROOM.—Adorned with beautiful silk hangings presented by the City of Lyons to Marie-Antoinette, as a marriage gift. The bed is that in which the Queen slept; the hangings in this room and the bed are of the Louis XVI period; all the other furniture is in the Empire style and dates from the time when the bedroom was occupied by Marie-Louise, wife of Napoleon I. This room was inhabited in succession by Marie de Medicis (1573-1642), wife of Henri IV; Marie-Thérèse (1638-1683), wife of Louis XIV; Marie-Louise (1791-1847), wife of Napoleon I; Marie-Amélie (1782-1866), wife of King Louis-Philippe and by the Empress Eugénie, wife of Napoleon III. The large jewel case, shown to visitors, belonged to Marie-Louise; it is the work of JACOB. The ceiling dates back to the time of Louis XIII and Louis XIV.

SALON DE MUSIQUE (Music-Room).—In the days of Marie-Antoinette, this was the Queen’s *Salon de Jeu*. Decorations by ROUSSEAU. The ceiling, by BARTHÉLEMY, represents the “Muses”. Grey-tint work above the doors by SAUVAGE. Magnificent small round table in Sèvres porcelain, by GEORGET (1806); it represents

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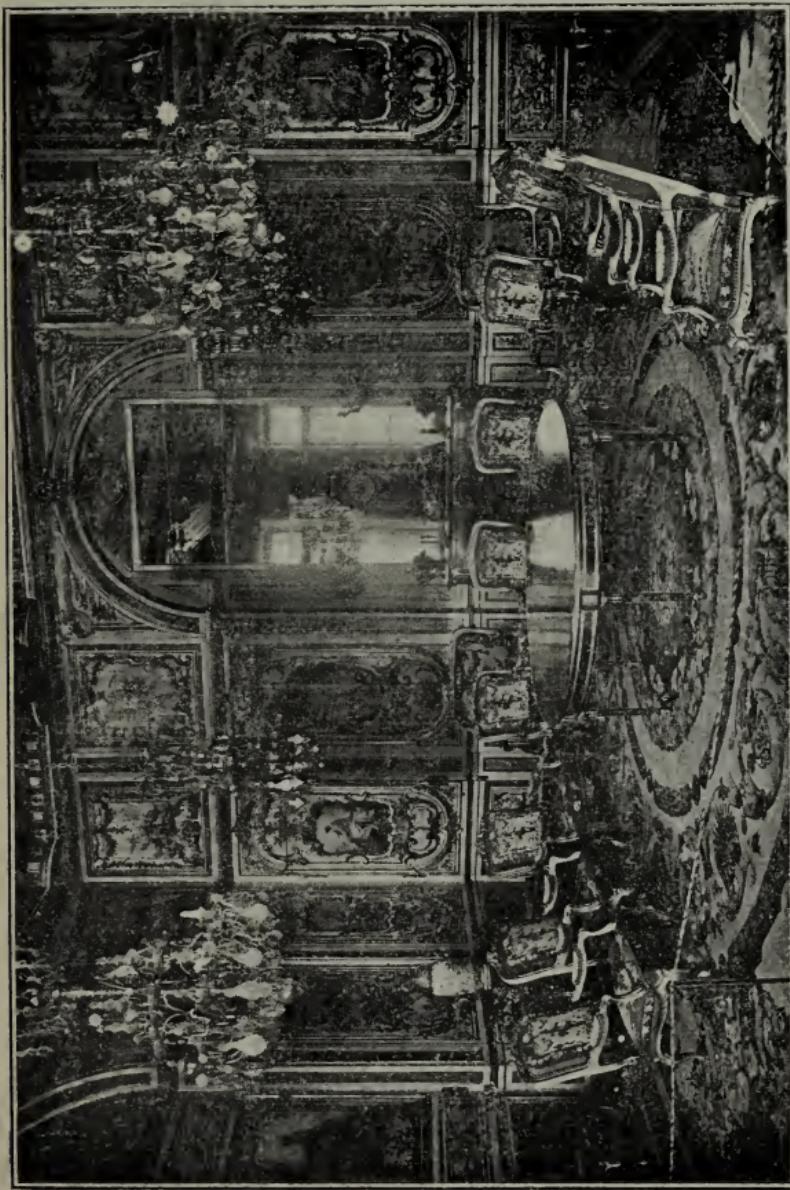
the "Seasons". Music desk in Louis XV style. Sèvres clock, Empire style. Two large Sèvres vases on consoles in imitation of agate. Empire furniture with hand-embroidered covers.

SALON DES DAMES D'HONNEUR (Drawing-Room of the Ladies-in-Waiting).—Under Louis XVI, this Salon was divided into several rooms for the Queen's Ladies-in-attendance. It was Louis-Philippe who transformed it into a Louis XV Salon and made it communicate with the Galerie de Diane. Sèvres clock. Furniture Louis XVI style; silk coverings. Two paintings by BOUCHER.

In the vestibule that precedes the Galerie de Diane is a superb Louis XV lantern.

"GALERIE DE DIANE" or "BIBLIOTHÈQUE" (Gallery of Diana or Library).—About 80 m. (262 ft.) long, overlooking the Garden of Diana. Built under Henri IV, who had it ornamented with the mythological legend of Diana, by A. DUBOIS; all that remains of the construction of the time of Henri IV are some of DUBOIS' paintings, which are now to be seen in the Galerie des Assiettes. The Galerie de Diane was falling to pieces when HEURTAUT, architect, was commissioned by Napoleon I to re-construct it. The decoration that is to be seen at the present day was not terminated until after Napoleon I. There are over 40,000 volumes in the Library, which is adorned with paintings representing mythological scenes, by A. DE PUJOL and BLONDEL, the most remarkable of which are : "Diana invoking Jupiter" (Blondel); "The Sacrifice of Iphigenia" (A. DE PUJOL); "The Family of Niobe" (Blondel); "Aesculapius restoring Hippolytus to Life" (A. DE PUJOL); "Birth of Apollo and Diana" (A. DE PUJOL).

At the extremity of this Galerie is a Salon decorated in the same style as the Galerie. Several mythological paintings : "Venus receiving the lamentations of Diana"; "Diana driving away Callisto"; "Metamorphosis of Acteon"; "Diana and Endymion." See vase in Sèvres biscuit. Large terrestrial globe.



Château de Fontainebleau. — Council Chamber.

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The central glass-case at the entrance contains a facsimile of the act of abdication of Napoleon I, almost illegible (there is a copy beneath it); old bindings having belonged to celebrated personages.

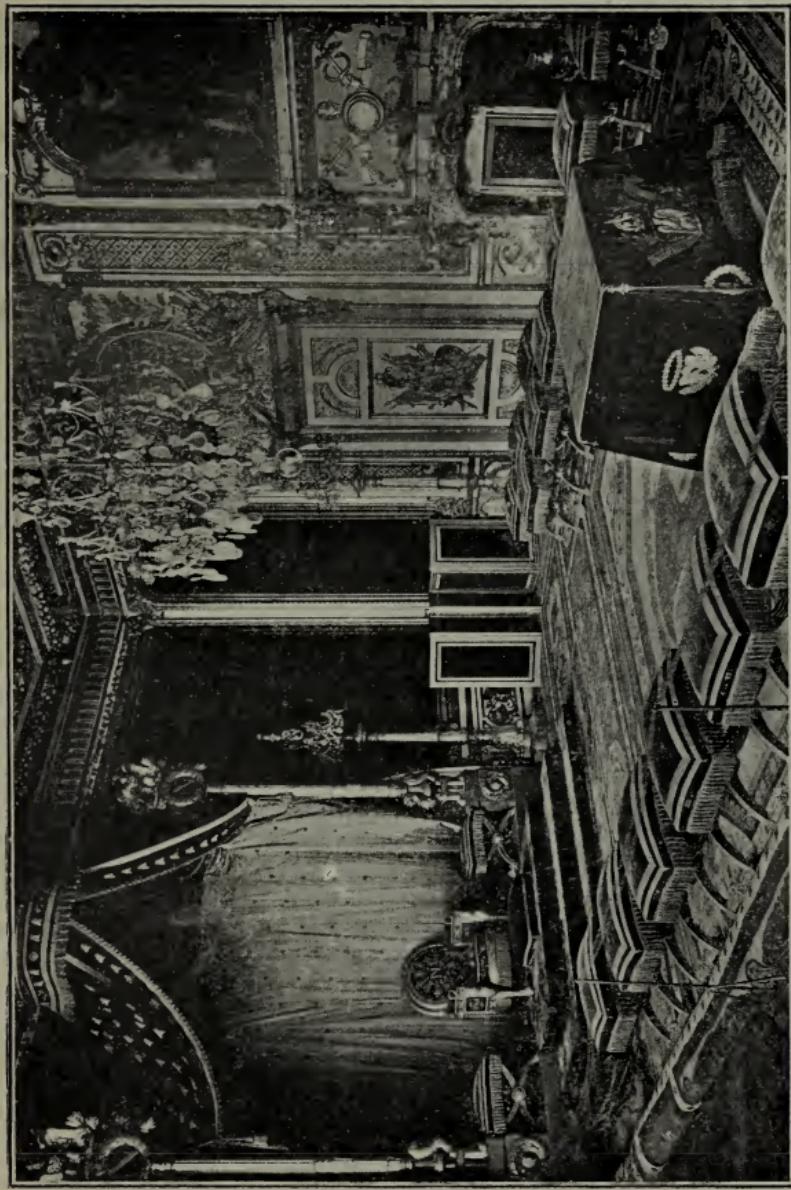
There are some interesting pictures in this Gallery : "Diane de Poitiers imploring François I to pardon her father" (Mme HAUDEBOURT-LESCAU); "Clotilde coun-cilling Clovis to embrace Christianity" (LAURENT); "Saint-Louis at the Tomb of his Mother" (BOUTON); "Antoine de Bourbon presenting jewels to Jeanne d'Albret" (REVOIL); "Equestrian portrait of Henri IV" (MAUZAISSE); "Saint-Louis delivering Prisoners" (GRANET); "Tanneguy du Châtel saving the Dauphin at Montereau Bridge" (RICHARD); "Charlemagne crossing the Alps" (H. LE COMTE); and "Jeanne d'Arc" (REGNIER).

After Galerie de Diane, visitors are conducted to the:
SALONS DE RECEPTION.—The Reception Rooms run parallel to the Apartments of Marie-Antoinette and overlook the large *Cour Ovale* (Oval Court). They comprise :

L'ANTICAMBRE (The Ante-Chamber).—Which contains three fine panels in Gobelins tapestry of the Louis XIV period, representing the "Seasons". Coffered ceiling in pine. Empire Furniture.

SALON DES TAPISSERIES (The Tapestry Salon).—Entirely renovated under Louis-Philippe. It owes its name to the very ancient and valuable Flanders tapestry which it contains: "Amours of Psyche." Fine coffered ceiling. Beauvais tapestry furniture. Rectangular mohogany Empire Desk ; two handsome silver gilt candelabra.

SALON OF FRANÇOIS I.—Chimney lavishly ornamented in style of François I period. In the center: "Mars and Venus," medalion fresco painting attributed to the PRIMATICCIO. Coffered ceiling restored under Louis-Philippe. Ornaments in Sèvres biscuit. The doors on either side of chimney are of the Louis XIII period. The furniture in this room is Empire in style. See beautiful old Flanders tapestries representing: "Hunting scenes of the Emperor Maximilian," known also as the



Château de Fontainebleau. — The Throne Chamber.

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"Chasses de Guise" (The Guise Hunting scenes). Gobelins carpet of the Louis XIV period.

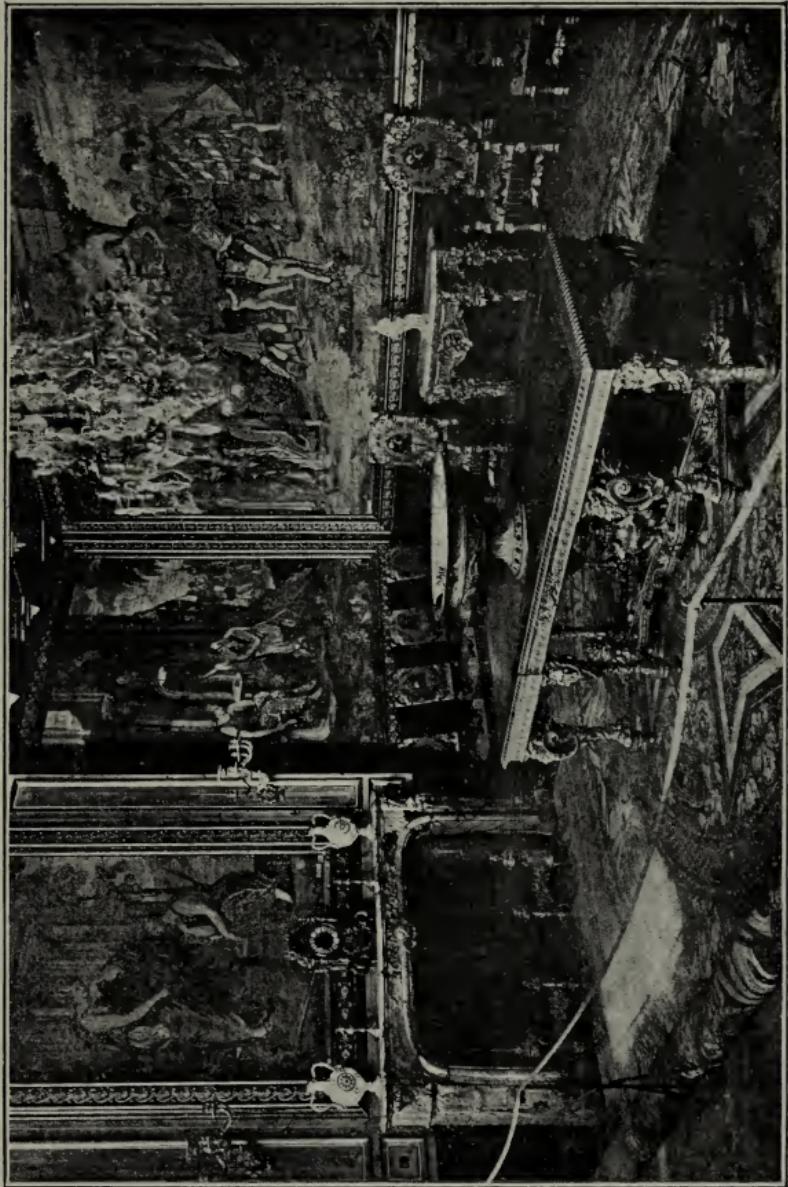
(A door, hidden in the angle of the François I Salon, gives on to a beautiful staircase leading to the Boudoir of Marie-Antoinette. Not open to visitors).

SALON LOUIS XIII.—One of the most beautiful rooms in the Palace. It was formerly called *Grand Cabinet du Roi*, or *Chambre Ovale*. It was the bedroom of Marie de Médicis and in it she gave birth to Louis XIII (1601). This Salon was built by François I, decorated by BRIL, during the reign of Henri IV, and restored in 1837. AMBROISE DUBOIS painted thirteen pictures for the Chamber. They represent the *Love of Thragenes and Charicles*. Three of them were transferred to the Salon des Aides-de-Camp, when the doors of the Salon were widened in order to allow the ladies to pass with their voluminous dresses. See mirror of Venetian glass, said to be the first one of its kind introduced into France. On the ceiling, above the place occupied by the bed of Marie de Médicis, is a portrait of Louis XIII, a child, seated on a dolphin, by A. DUBOIS. Ivory jewel-case said to have belonged to Anne of Austria. The furniture is of the Louis XIII period. Two beautiful Limoges enamels on table.

SALON DE SAINT-LOUIS.—Contains fifteen pictures relating to the life of Henri IV, five of which are modern works : "Henri IV leaving Gabrielle"; "Henri IV and Sully, the latter wounded, at Ivry"; "Henri IV at the home of the Meunier (miller) Michaut"; "Henri IV and Sully at Fontainebleau"; "Henri IV and Sully at Gabrielle's". On the chimney, equestrian statue, marble relief of Henri IV (JACQUET).

SALON DES JEUX OU DES AIDES-DE-CAMP.—In this Salon "of the Aides de Camp" are to be seen the three paintings by AMBROISE DUBOIS (Story of Theagenes and Charicles), referred to in *Salon Louis XIII* above. In the picture in the angle, on the R. representing the union of Theagenes and Charicles, the painter, DUBOIS, has pictured his own portrait and those of Sully and Zamst, a famous banker of the period. Two paintings by DUBOIS, the subject of which are taken from the "Jeru-

Château de Fontainebleau. — The Tapestry Salon.



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.salem-Delivered".—Two finely carved ebony *bahuts* (chests) of Louis XIII period.

SALLE DES GARDES.—Terminated in 1564, by Charles IX; restored under Louis-Philippe (1834). Nothing remains of the early decoration but the ceiling and frieze. The ceiling, executed under François I and Henri II, was first restored in 1661. The chimney-piece, by JACQUET, father and son, was put in place by Henri IV, in 1590. It is over 5 meters (16 1/2 feet) high. Bust of Henri IV on chimney. The two statues: "*Power*" and "*Peace*", likewise the ornamentation that serves as a frame to the bust of Henri IV, are attributed to the sculptor *Francarville*. The magnificent modern marquetry parquet corresponds in design with that of the ceiling. Above the doors, five small medalions, in *camaïeu*, with portraits of François I, Henri II, Antoine de Bourbon, Henri IV and Louis XIII. Their monograms are reproduced on all the walls, with some of their emblems and mottoes. The furniture is of the Louis XIV period. On table, large Italian goblet.

Without entering into the small Louis XV salon, which is decorated with a few paintings, visitors are conducted into a little oval room, whence a passage leads to the landing (palier).

ESCALIER DU ROI. (Staircase of the King).—The upper portion of this staircase was formerly occupied by a bedroom (that of the Duchess d'Etampes). The staircase is adorned with paintings attributed to Rosso, NICCOLO DELL' ABBATE and PRIMATICCIO. All of them have been restored, and some entirely repainted, by ABEL DE PUJOL. On the ceiling: the "*Apotheosis of Alexander*," by A. DE PUJOL (1838). Sculpture attributed to PRIMATICCIO. It is said that Queen Marie Leczinska caused the nude portions to be veiled. To PRIMATICCIO are due the designs of the compositions of which Alexander is the hero—or rather François I, whom the courtier-painter compared to the Macedonian conqueror. These eight compositions are as follows, when the visitor has his back turned to the Oval Court: 1st medalion on R. "*Alexander taming Bucephalus*"; 2nd: "*Alexander offering a crown to Compaspe*"; 3rd:

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"Timoclée, a lady of Thebes, brought before Alexander"; 4th: "Alexander enclosing the poems of Homer in a small case"; 5th: "Thalestrio, queen of the Amazones, comes to see Alexander"; 6th: "Alexander cutting the Gordian Knot" (A. DE PUJOL); 7th: "Feast at Babylon"; 8th: "Alexander giving his mistress Compaspe to the painter Apelle."

The figures in stucco are attributed to JEAN GOUJON.

From the landing, visitors are conducted to the Vestibule of the Apartments of Madame de Maintenon in which there is a statue by J. DEBOY, "*La Pudeur cédant à l'Amour*," and several paintings.

APARTMENTS OF MADAME DE MAINTENON:—

ANTE-CHAMBER.—Decorated in the Louis XIV style. Two commodes of the Louis XIII period.

SALON.—Some curious specimens of Boule furniture. Fire screen and sofa embroidered by the young ladies of Saint-Cyr (*a*). Plaster bust of Louis XIV said to be a poor likeness.

CABINET DE TRAVAIL OR STUDY.—Beauvais Tapestry.

CABINET DE TOILETTE.—A Boule Clock; painting by Vien, "*La Marchande d'Amours*."

CHAMBRE A COUCHER. (Bedroom); BOUDOIR.—Nothing of interest. A painting by unknown author, representing: "A Fête in the Garden of Diana in the days of Louis XIV".

A passage leads from the apartments of Madame de Maintenon to the famous:

GALERIE HENRI II, or SALLE DES FETES:—

This Gallery, the finest Room in the Palace, was built

(*a*) The DEMOISELLES DE SAINT-CYR (young ladies of Saint-Cyr). School founded at St. Cyr, near Versailles, by Madame de Maintenon, in 1680, under the name of Institute of Saint-Louis. Free education was given to 250 poor young ladies of the nobility. Lady tea-

chers until 1692, when the school was managed by the Augustine Sisters. After the Revolution, the Prytanée was established in the same buildings, and, later on, the special Military School of St.-Cyr, which occupies the premises at the present day.

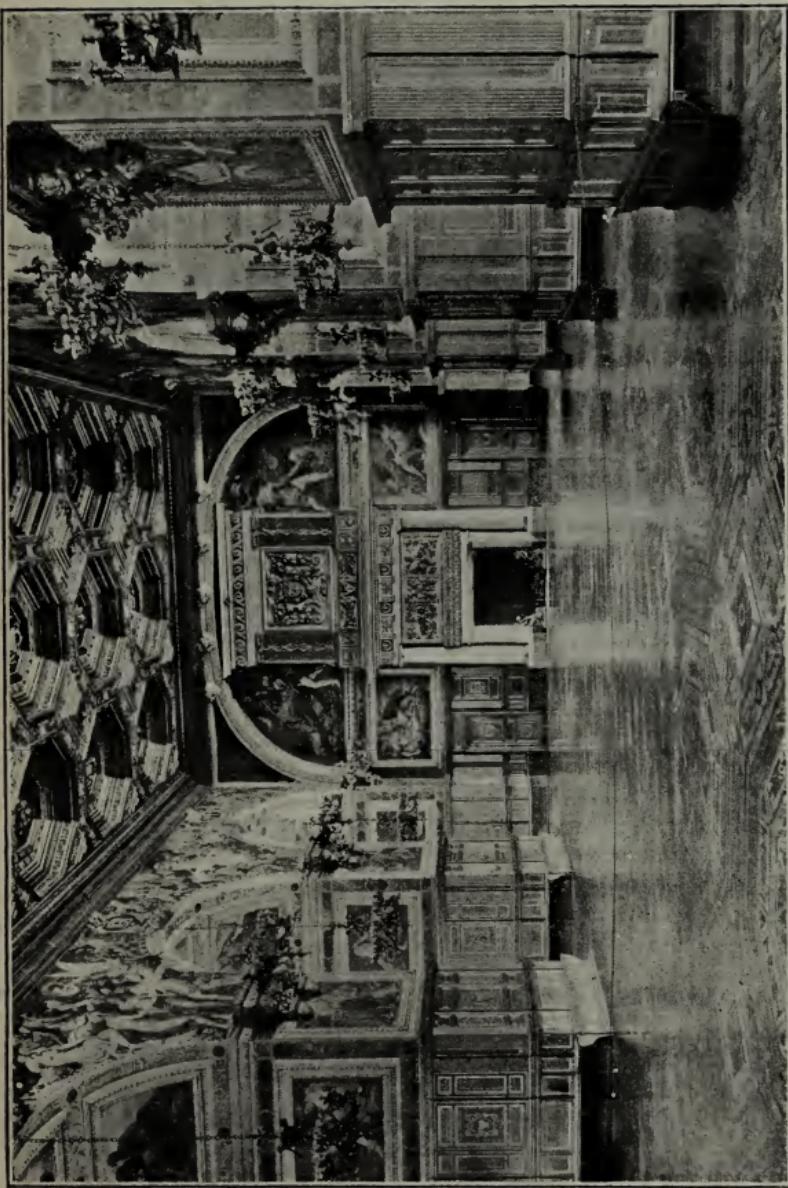
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under François I, and decorated by Henri II for Diane de Poitiers (*a*). It measures 30 meters long (99 ft.) and 10 meters wide (33 ft.). It contains ten windows, five of which give on to the Gardens and five on to the Oval Court. The latter (Cour Ovale) is not open to visitors. The deep embrasures of the windows add much to the beauty of the Room; they form veritable interior arcades. Ceiling formed of deep caissons profusely embellished with gold and silver ornamentation. Handsome monumental chimney-piece at the end of the Hall opposite entrance. Loggia or gallery above entrance. Noticeable at frequent intervals amidst the decorations are the monograms of Henri II and Diane de Poitiers. The emblems of Diana, bows, arrows and crescents, are abundant. The mythological frescoes after PRIMATICCIO, by his pupil, NICCOLO DELL' ABATE (1552), were partially restored by DUBREUIL, under Henri IV, and renovated, in 1834, by ALAUX. The work of the last named is far from having given satisfaction to modern art critics who find fault with the poor drawing talent of the nineteenth century master, though it is generally admitted that the graceful attitudes of the subjects have been preserved. Starting from the loggia above the door (which was usually occupied by the musicians), the four paintings between the archivolts and the arcades on the Garden side are as follows: "Ceres and the Reapers"; "Vulcan forging darts for Love by order of Venus"; "the Sun, accompanied by the Seasons and Hours, travels through the Zodiac"; "Philemon and Baucis rewarded for having entertained Jupiter, and the Phrygians punished for having refused to do so." The corresponding four paintings on the Oval Court side are as follows: "Wedding of Thetis and Peleus"; "Assembly of the gods"; "Apollo and the Muses on the Parnassus"; "Bacchus and his followers and wild animals."

The interior of the bays, formed by the arcades, are decorated with fifty paintings, nearly all of which are

(*a*) Diane de Poitiers. King Henri II.
1499-1566), the mistress of

Château de Fontainebleau. — Galerie Henri II (Salle des Fêtes).



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mythological subjects. In one painting, "Venus and Cupid," Venus is the portrait of Diane de Poitiers. Among the others are pictures of Jupiter, Juno, Neptune, Bacchus, Mars, Vulcan, Mars and Venus, Hercules, Pan, Comus, Aesculapius, Saturn, Nymphs and Naiades, Cerberus, Adonis, etc.

On either side of the chimney-piece are "Hercules and the boar of Erymanthes," an allusion to François I killing a boar in the Forest of Fontainebleau. Beneath it is "Diana in Irons." On the other side is "A nobleman hunting a wolf"; and beneath it "Diana at Rest."

The painting above the loggia represents "A Concert."

From the Galerie Henri II, visitors are conducted, by the Escalier du Roi, the Guard-Room, and the Saint-Louis Rooms, to the Gallery of François I.

GALERIE DE FRANÇOIS I. — This large hall runs parallel to the Apartments of Napoleon I and overlooks Cour de La Fontaine. Built under François I (1528); decorated with paintings in 1535. Terminated in 1544. Restored during the reign of Louis-Philippe (1830-1848). It is 64 meters (210 ft.) long and 6 meters (19 3/4 ft.) wide. The terrace adjoining was built under Henri IV. The general decoration comprises fourteen large compositions, (the majority of which are by Rosso Rossi) and represents, in allegorical and mythological form, scenes of the life of François I. The paintings are separated from one another by bas-reliefs, caryatides, trophies and medalions. The ceiling is formed of *caissons*, varied in form, in walnut with gilded mouldings, and studded at frequent intervals with the King's heraldic emblem, a salamander, and his initial "F." The frescoes, restored by COUDER, represent the following subjects (beginning at the Horse-Shoe Vestibule): "François I granting protection to Letters;" "Union of the various bodies of State around François I"; "Cleobis and Biton drawing their mother's chariot"; "Danae"; "Death of Adonis"; "The Fountain of Youth, or the arrival of Aesculapius at Rome"; "The Combat between the Lapithæ and the Centaurs." On the opposite side: "Venus chiding Cupid for having abandoned Psyche." (Beneath this is a curious picture

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representing the former disposition of the Fountain Court, in the days of François I); "The Education of Achilles"; "A Shipwreck"; "A modern Diana"; "Ruin of the city of Troy and filial piety of Aeneas"; "A Triumph"; "Preparation for a Sacrifice." Beneath the last named is a small fresco representing a "Ronde de Nymphes."

The two busts in the center of the Gallery are those of Primaticcio (near the window) and Leonardo da Vinci. Chest (*bahut*) Louis XIII period.

VESTIBULE D'HONNEUR DU FER-A-CHEVAL (ou de la Chapelle).—Is situated between the Horse-Shoe Staircase and the Galerie François I. Six solid carved oak doors, two of which date back to the time of Louis XIII; the others are modern (Louis-Philippe).

APPARTEMENTS DU PAPE.—The Apartments of Pope Pius VII are divided into two sections: the apartments of Louis XIII or of the "Queen-Mother" (appartements des Reines Mères) (a) and apartments of Louis XV.

The apartments of the "Reines-Mères" comprise :

ANTECHAMBER.—The hangings are in imitation Cordovan leather; a superb tapestry by OUDRY, representing a "Hunt Scene under Louis XIV at Compiègne." A handsome Louis XIII chest. Two BOULE commodes. In the center of the room is a curious small round table in marquetry of Italian marble, offered to the Prince Imperial by Pius IX. Over the fireplace, "Bacchanal," by N. HALLÉ. On the walls, several pictures, including

(a) These apartments derive their name from the fact that they were occupied in turn by Catherine de Médicis, by Anne of Austria (mother of Louis XIV) and by Pope Pius VII, who was a prisoner in the Palace from June, 1812, until January, 1813. Pius VII had crowned Bonaparte Emperor, at Paris (1804) but, a

few years later, having refused to expel the enemies of France from his Roman States, Rome was annexed to the French Empire in 1809. The Pope excommunicated Napoleon on June 10, 1809, and was, in consequence, "removed" from Rome and taken in captivity to Fontainebleau.

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copies of the portraits of Louis XV and Marie Leczinska by VAN LOO ; "Venus and Vulcan" ; "Toilet of Diana".

SALON DES OFFICIERS.—Reserved for officers of the household. It has been transformed into a bedroom. Furniture of the period of Louis XVI. The handsome ceiling is in Louis XIII style. Gobelins tapestry, illustrating the story of Esther; rich Louis XV furniture; bronzes by GOUTTIÈRE; commode by RIESENER.

GRAND SALON DE RÉCEPTION.—See the Gobelins tapestry, of the Louis XV period, one of the finest in existence, said to have been executed from designs of an Italian master, probably RAPHAEL; it represents the "Triumph of the Gods." Empire furniture covered with Beauvais tapestry. The ceiling is of the period of Louis XIII and is divided into compartments, all richly adorned and bearing the monograms of Anne of Austria and of Louis XIII. In the center of the room is a curious table in wrought iron and bronze, offered to Napoleon I by workmen. The carpet is a modern Gobelins, it having been manufactured during the reign of Napoleon III.

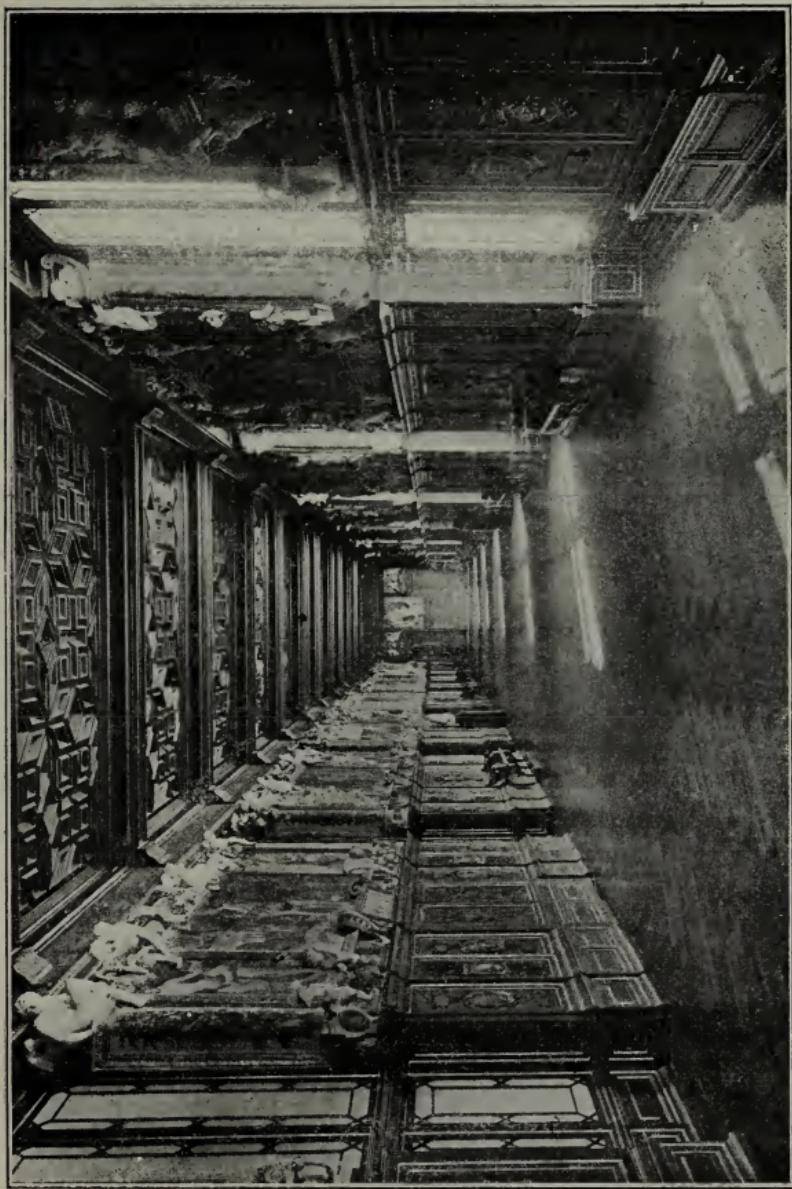


Bed of Anne of Austria

and Anne of Austria. The bed in this room is Empire

ANCIENNE CHAMBRE A COUCHER DES REINES-MÈRES. — Here are also some fine Gobelins tapesries, the subjects being a continuation of those of the Grand Salon de Réception. Very beautiful Empire furniture covered in Beauvais tapestry, the subjects illustrated being taken from the fables of LA FONTAINE. Above the doors are portraits of Anne of Austria and of Marie-Thérèse, by DESÈVE. Ceiling by COTTELLE DE MEAUX, in which are numerous replicas of the monograms of Louis XIII

Château de Fontainebleau. — Galerie François I^r.



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style. Queen Hortense, mother of Napoleon III, slept in it.

CABINET DE TRAVAIL DU PAPE. (The Pope's Study).—Portrait of Pius VII, after DAVID. Furniture in Beauvais tapestry.

CABINET DE TOILETTE.—Contains portraits of Henri IV and Louis XV, in Gobelins tapestry, by COZETTE (1759); two modern Beauvais tapestry medallions, representing "Flowers"; a small Empire console.

LOUIS XV APARTMENTS.—Composed of :

CHAMBRE A COUCHER DU PAPE.—The bed (wooden), of the period of Louis XIV, was restored under Louis-Philippe, in whose reign (1830-1848), the Duke and Duchess d'Orleans occupied the Chamber. Furniture : Louis XVI style.

SALON D'ANGLE.—This Salon is at the angle of the pavilion which gives on to the *Etang* or large pond. It contains a Gobelins tapestry representing the Parnassus, and two pictures of "Flowers" both alike, one in oils, the other in Gobelins tapestry. Very fine Louis XVI clock. Two Sèvres vases on chimney, ornamented with medallions representing Louis-Philippe and Duke d'Orléans. It was in this room that Pope Pius VII held mass during his captivity. The altar has been transferred to the Chapelle de Saint-Saturnin.

SALLE D'ATTENTE.—Waiting-Room. Old Gobelins tapestries "The Seasons"; designs after MIGNARD; the bed-room furniture in this room is the suite that was used by Pope Pius VII during his captivity; it is Empire in style. On mantel-piece, busts of Molière and Bossuet, in Sèvres biscuit. The candelabra are in the style of the first Empire.

THE ANTECHAMBER.—Contains several pictures of the Flemish, Italian and Dutch schools, including two by BOUCHER, and a snow scene, by VAN Loo. On consoles, small busts, in Sèvres biscuit, of Louis XVIII (1814-1815 and 1815-1824); Charles X (1824-1830); and Louis-Philippe (1830-1848).

From the Louis XV apartments, visitors are conducted to the :—

GALERIE DES FASTES. — This Hall contains some remarkable ebony chests of the Louis XIII period ;



NAPOLEON BONAPARTE.

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a large modern Sèvres vase, and, on the walls, tapes-tries of the Louis XIV period. Next comes the:

GALERIE DES FRESQUES ET DES ASSIETTES, which owes its name to the curious manner in which Louis-Philippe had it decorated with 128 porcelain plates on which are views of Royal residences. The ceiling is ornamented with frescoes by JEAN DUBOIS, a celebrated painter in the days of Henri IV; it was restored by ALAUX. In this Galerie is a remarkable jewel case, in Sèvres porcelain, which belonged to the Duchesse d'Orléans, with five miniatures by DEVELLY, representing scenes of the marriage of the Duc and Duchesse d'Orléans (née Hélène de Mecklembourg), at Fontainebleau, in 1837. One scene depicts their "civil" marriage which took place in the Salle Henri II; another their "Catholic marriage" which took place in the Chapelle de la Trinité; and a third their "Protestant marriage", which was celebrated in the Hall under the Galerie Henri II.

The visit ends here. The apartments which are described in the following few paragraphs are only shown to persons provided with a special permit from the Curator.

Visitors may care to see the Chinese Museum, which is open during the same hours as the Palace, and the entrance to which is in the Cour de La Fontaine. It is on the ground floor on R. in the main building. No charge is made for admission but a small tip is generally given to the *gardien*.

The *Musée Chinois* (Chinese Museum) comprises three Rooms.

1. Perfume Censers, *Jardinière* in *cloisonné* enamel and copper; two dragons each weighing 700 kilog. (about 1540 lbs) in solid copper; elephants' tusks; lacquer panels from the Coromandel Coast. In glass case, crown of the King of Siam.

2. Marble statuary by SCHÖNEWERK. Chinese porcelain. In the glass cases, belt said to be worth nearly 100,000 francs and other pieces of precious jewellery; gold knife, fork and spoon, presented to the Siamese ambassadors by Louis XV and brought back from Siam by the French; insignia of the Order of the White Ele-

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phant (Siam); mandarin's collar in jade; Chinese set of Chess; model of a Japanese house; finely carved panels executed in Chinese prisons; ewers. Pearls and precious stones. Statue of Moorish woman in onyx and silver, symbolising "Algeria", by CORDIER. Jewel casket in Sèvres porcelain.

3. Palanquin, bath chair used by a mandarin; armour and weapons of various kinds; flags with insignia, indicating the rank of the Chief by the number of pieces of stuff on the staff.

The collections in this Chinese Museum are valuable and were begun after the expedition of the French in the Far East in 1860.

The following apartments are only shown to visitors provided with a special permit from the Curator.

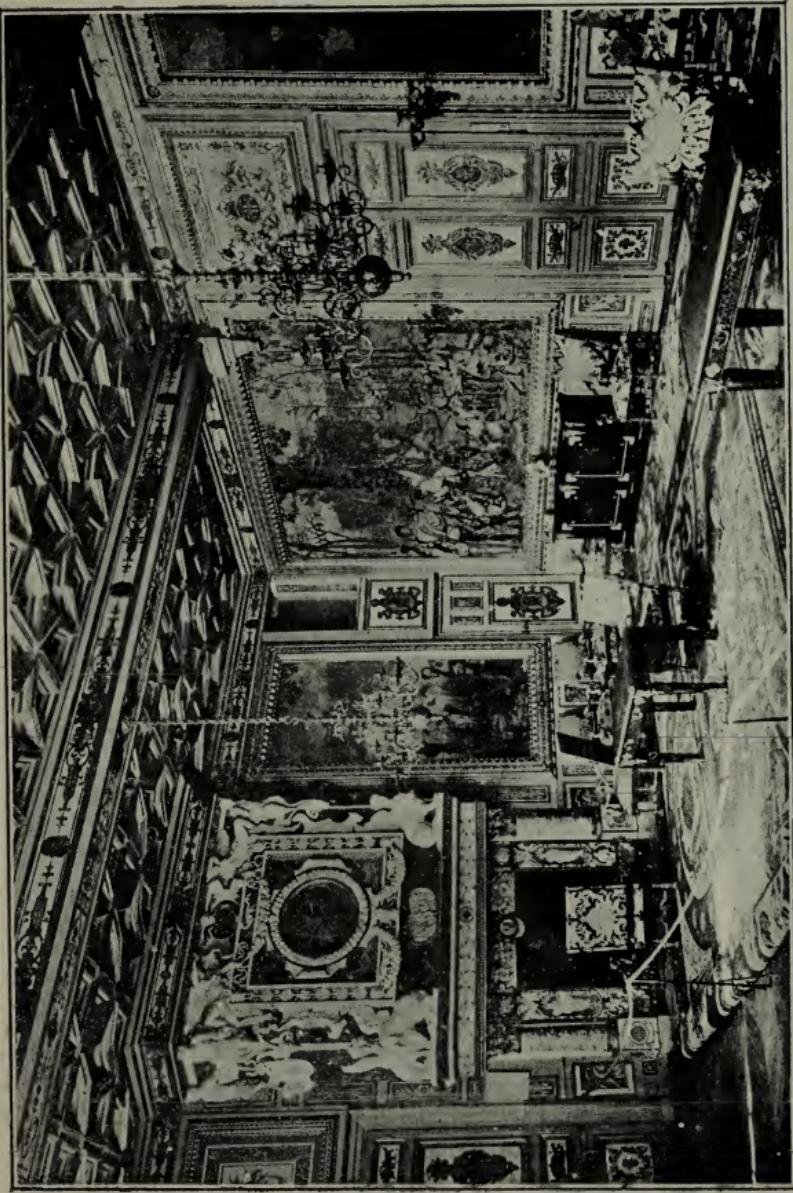
I.—LA HAUTE-CHAPELLE, which has been restored, and the *Chapelle de Saint Saturnin*, which was the Chapel of Louis VII, and which has also been restored in the style of the Renaissance.

II.—ESCALIER DE LA REINE and APPARTMENTS DES CHASSES (Staircase of the Queen and Hunting Apartments). The latter name was adopted because several paintings of Hunting Scenes were hung here under Louis-Philippe. The apartments, furnished in the style of the First Empire, comprise a Dining-Room, a Drawing-Room, two Boudoirs, a Bed-Room and a Cabinet de Toilette. Pictures by VAN Loo, etc., representing Hunt scenes in the days of Louis XV.

III.—THE APARTMENTS OF THE LOUIS XV WING, on the first floor. Inhabited under Louis-Philippe, by his second son, the Duc de Nemours. They are now set apart for the President of the Republic when he visits Fontainebleau. At the extremity of this wing is a beautiful little theatre, with a capacity of three hundred seats, built in 1855, from the plans by LEFUEL.

IV.—GALERIE DES CERFS : restored and arranged exactly as it was in the days of Queen Christina of Sweden. A tablet shows the spot where Monaldeschi was assassinated by her orders. (See "History of Palace.") The sword and coat-of-mail of the Queen's

Château de Fontainebleau. — Salon François Ier.



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favourite are shown. This Galerie is ornamen'ed with numerous paintings representing the châteaux and parks of various residences of the Kings of France.

V.—THE APARTMENTS OF THE FIRST CONSUL. These Rooms are on the ground floor overlooking the Jardin de Diane. As their name indicates, they were inhabited by Bonaparte when he was First Consul. They were restored and furnished, in 1909, under the direction of the Curator of the Palace, M. G. d'Esparbès.

The Apartments comprise : a Vestibule and a Waiting-Room (overlooking the Garden of Diana), in which are paintings by BOUCHER, a clock ornamented with antique cameos, gift of Pius VII to Napoleon; a Bedroom, cabinet de toilette, private Study. Salon and Bedroom of Madame, Mère (*a*). Salon des Oiseaux (which was used as a bureau), Dining-Room. Topographic Room with campaign maps of the epoch, shown on tables. Salon de Jeux with Josephine's tapestry frame. Boudoir, Bedroom and Cabinet de toilette of Josephine. A small Drawing room; a yellow Drawing room and a Salon de Jeux. The apartments on the first floor of the Palace were not inhabited by Napoleon until after he had been proclaimed Emperor.

(*a*) Madame Mère (NAPOLEONIS MATER), mother of Napoleon Bonaparte. Her name was Madame Letizia. When at St. Helena, Napoleon wrote... " my mother is worthy of every veneration." The mother of the great Emperor is very rarely mentioned in histories or dictionaries. In the Memoirs of the Duchesse d'Abrantès, however, she is far from having been forgotten. *A propos* of the life of Napoleon by Sir Walter Scott, Madame d'Abrantès does not hesitate to say: " Of all the biographies on the

family of the Emperor not one is more ridiculously false than that of Madame Mère by Sir Walter Scott. Not only did I know her well during the time I was with her..."

Baron Larrey, in the preface to his work on Madame Mère, recalls the above few lines. There can be no doubt as to the mother of Bonaparte having had great influence over her son during his youth. In fact, this is certain from the conversations of the exiled Emperor with his faithful followers at St. Helena.

C. The Palace Courts.

As mentioned above, there are four large Courts (*a*).

I.—COUR DU CHEVAL BLANC OU DES ADIEUX.—Situated to the W. of the Château; 152 meters long; 112 meters wide (500 ft. by 367 ft.). It derives its name from the cast of a horse—that of the statue of Marcus Aurelius at Rome—executed by VIGNOLE, for Catherine de Médicis. It was first placed under a dome in the center of the Court. Destroyed in 1626. This Court is very frequently called “Cour des Adieux”, in memory of Napoleon’s farewell to the Grenadiers of the Old Guard (1814). The main façade at the end of the Court is composed of five pavilions (two stories) inter-connected by buildings of one story only. The central pavilion is ornamented by the celebrated Horse Shoe Escalier built by LEMERCIER (1634). The large building on R. (as the visitor turns his back to the railings) is the Aile Neuve, or New Wing, built by Louis XV, on what was the famous Galerie d’Ulysse. The Left Wing dates back to the days of François I. In the L. angle of the Court is the Jeu de Paume (old Tennis-Court), built under Henri IV. Starting from this angle, the four pavilions of the façade are called: “Pavillon de l’Horloge”; “Pavillon des Armes” (1559), rebuilt after a fire, in 1702. Behind these two pavilions is the Chapel of the Holy-Trinity. Next comes the “Pavillon des Peintures,” built under Charles IX, so named because François I housed under its roof pictures of the great Italian masters. The fourth pavilion is called “Pavillon des Poëles,” because of the German stoves placed herein by François I. Later on, it was called “Pavillon des Reines,” and was inhabited by various Queens of France.

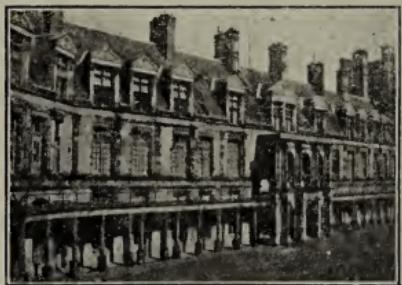
II.—COUR DE LA FONTAINE. To the E. of the Cour du Cheval Blanc. It owes its name to a fountain that always existed in the Court. The one that now is to be seen dates from 1810, and is ornamented with a

(*a*) These Courts may be seen either before or after the visit to the Palace.

Five minutes for each Court is all that is required.

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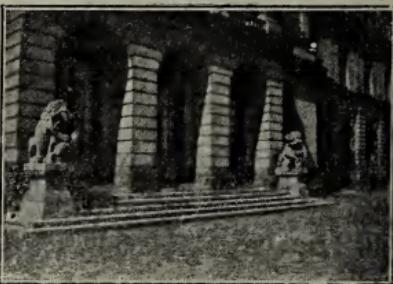
statue of Ulysses, by PETITOT. On N. side of this Court are the Terrace (built under Henri IV and ornamented with his monogram; recently restored), and Galerie of François I; on the S. is the large Pond, or Bassin des Carpes (mentioned further on). To the E. are the Apartments of the Reines Mères and of Pope Pius VII, and, on the ground floor, the Chinese Museum, installed in a pretty pavilion built in the days of Louis XV.



Arcades in Oval Court.

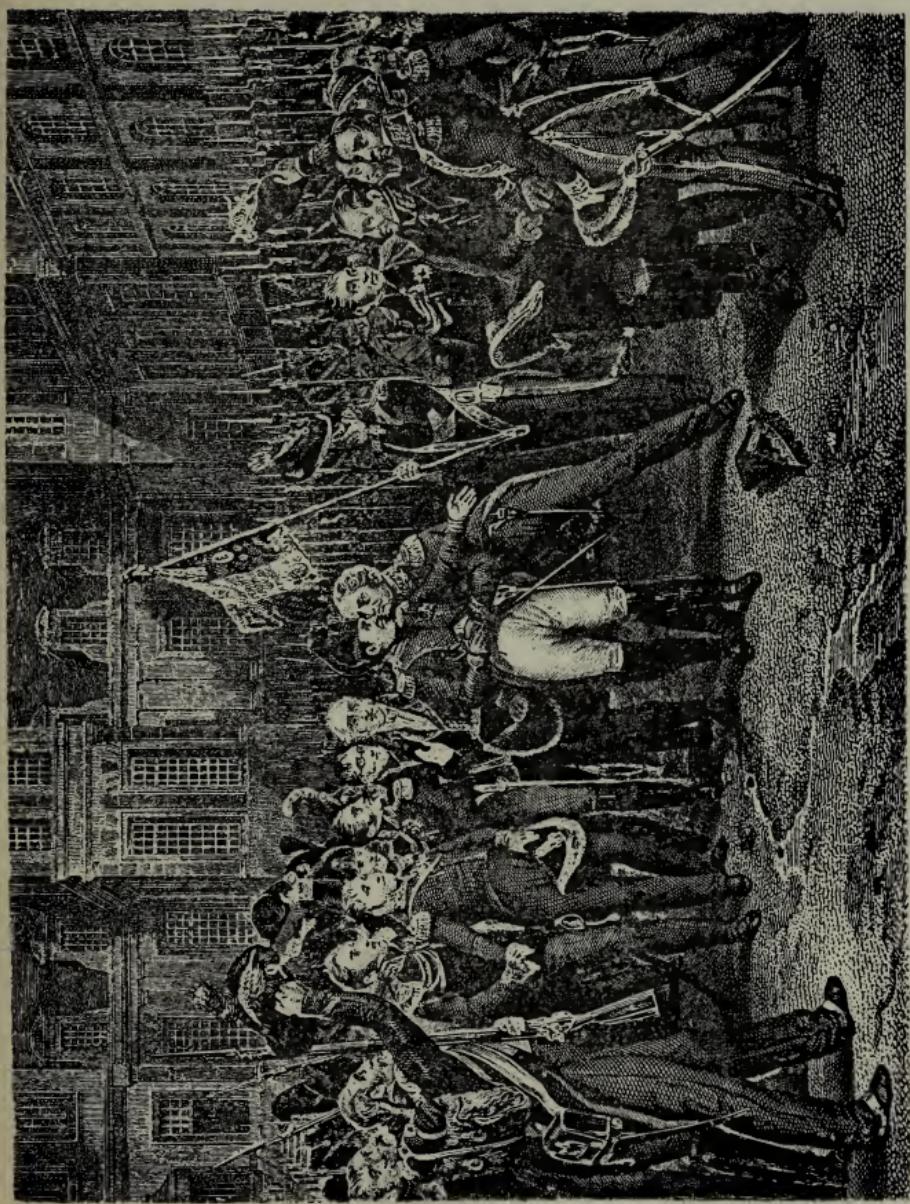
On W. side is the "Porte-Dorée" or "Pavillon de Maintenon". The Porte Dorée, or Golden Door, is so named because of its rich ornamentation. It was built by François I and decorated with various mythological subjects, from designs by PRIMATICCIO. Restored in 1855, by PICOT. On the exterior portico: "Hercules and Omphale"; on the interior portico: "Paris wounded by Pyrrhus"; Diana and Endymion"; etc. It gives on Av. de Maintenon, between the Parterre and Pond, and leads to the Forest in the direction of Mail Henri IV. The apartments of Madame de Maintenon, on first floor, overlook the Av. de Maintenon.

III.—THE COUR OVALE (not open; may be visited with special permit). The buildings surrounding this Court comprised the entire former Château which was oval in form. It is sometimes called Cour du Donjon, the Dungeon (under Louis VII) being what is actually the Saint-Louis Pavilion (E. side of Court), on which is a turret dating back to times earlier than François I.



Entrance to Chinese Museum.

Napoleon's Farewell to the Grenadiers of the Old Guard. — Fontainebleau, 1814.



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The most remarkable features of this Court are two rows of arcades forming a beautiful façade, that on the first floor corresponding to the Galerie Henri II. They

are in the style of the early French Renaissance.

On the W. of the Cour Ovale, between two pavilions (that terminate the buildings on either side of the Court), and in the center of a terrace, is the Porte Dauphine; it leads to the Cour des Offices or Cour Henri IV.

In the S. E. angle is the Pavillon du Dauphin, built by Henri IV, and restored in 1855. Carved dolphins ornament the tops of the pilasters.

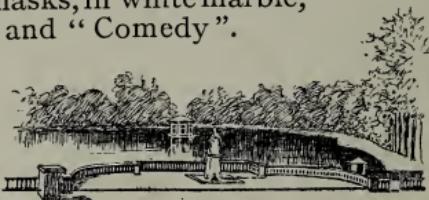
The "Porte Dauphine," or "*Baptistère*" (Baptistery), was erected by Henri IV and derives its name (Baptistery) from the fact that Louis XIII, then five years old, was baptized under the curious dome, which was restored in 1862. The crest and monograms of Henri IV and Marie de Médicis are to be seen on this monument. On the columns are antique masks, in white marble, representing "Tragedy" and "Comedy".



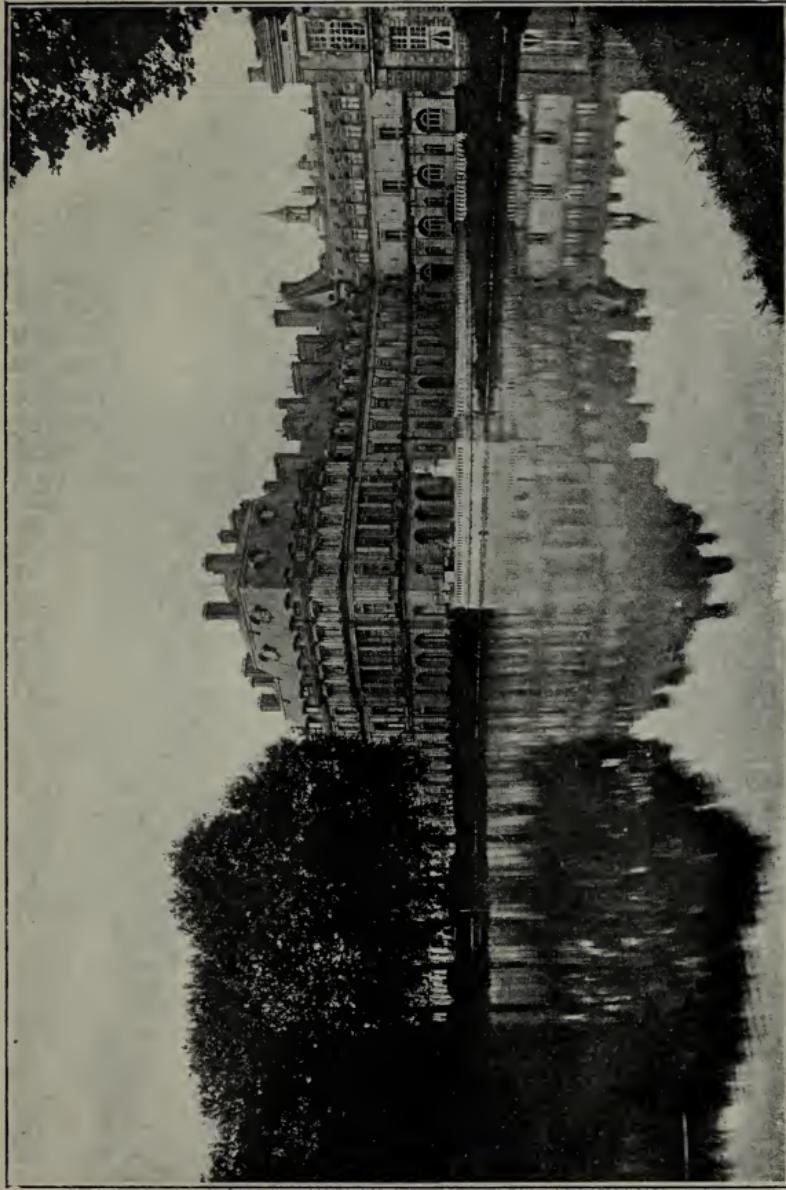
Cascade in the Park

IV. — COUR DES OFFICES or COUR HENRI IV. — Enter by the Porte Dauphine, in front of which, on this side, are two colossal Hermes. Court built by Henri IV; 87 meters (282 ft.) long; 78 meters (256 ft.) wide. Monumental entrance on Place d'Armes with an inscription mentioning the work executed under Henri IV. This Court is now occupied by an important Military School (Ecole d'Application de l'Artillerie et du Génie).

On leaving the Courts, visitors should see the Park and Gardens before going to the Forest. Not more than a half hour is required and it is time well spent.



Kiosk in Carp Pond



Château de Fontainebleau. — Fountain Court and Carp Pond.

D. The Park and Gardens.

The Park and Gardens of the Palace of Fontainebleau.

The Gardens were first laid out by Henri IV and François I. But their splendour is entirely due to Louis XIV, who had admired the work of the famous architect and designer of gardens, LE NOTRE, at a fête given by Fouquet (at the famous Minister's château at Vaux) and forthwith appointed him Director of the Royal Gardens. The marvellous work accomplished by LE NOTRE at Versailles is too well known to call for comment here. Chantilly, Saint-Germain, Saint-Cloud, Meudon owe their marvels of garden-architecture to him, and happily for Fontainebleau, the great monarch, Louis XIV, entrusted LE NOTRE with the task of giving the park an entirely new aspect. The grandiose accomplishments of the greatest of master-gardeners have fortunately survived to the present day. His work may be divided and sub-divided as follows : I. The Parterre; II. Jardin Anglais, with Pond; III. Jardin de Diane or l'Orangerie; IV. Le Parc, with Canal and King's Vine.

I.—PARTERRE.—Enter by gate in angle on Place d'Armes; by a gate behind Pavillon de Sully; or by a door near the stables, Quinconce d'Avon; or by Av. de Maintenon.

Le Parterre, the most popular of the Palace Gardens, is surrounded on N. by the façade of the Château; on the S. by a Horse-Shoe pond called the Bréau, beyond which is a capital view of the Forest. On E. are the railings that separate it from the Park, and on W. the Av. de Maintenon that borders the Pond. Its total area is 3 hectares (7 1/2 acres). The large pond in the center is the Bassin du Tibre.

II.—JARDIN ANGLAIS.—Always open to visitors. Enter on N. side, by Cour de La Fontaine. Designed by architect HEURTAUT, for Napoleon I. It required three years to lay out. It is planted with sycomores, sophoras, plane-trees, cypresses, etc. The Etang, or large Pond, which has an area of 5 hectares (12 acres) serves as border to the Jardin Anglais, on E. side. It

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has a remarkably fine avenue of old trees on its banks. In the center of the pond, Henri IV built a Pavilion which was subsequently destroyed and rebuilt from a different design by Napoleon; the latter was restored



Château de Fontainebleau. — Baptistry Louis XIII.

by Louis-Philippe. Visitors group on the south side of Cour La Fontaine, which overlooks this pond, to see the famous carp, who, in their greed, amuse onlookers by catching morsels of bread, etc., that are thrown at them by visitors. The fish are very large, and as the

FONTAINEBLEAU

pond has not been emptied since 1815 (when the Cossacks accomplished that feat and took out all the fish) some of the carp may be nearly a century old. (An attendant sells bread to visitors who care to purchase same).

III.—JARDIN DE DIANE or L'ORANGERIE. — On N. side of Palace. See the moats of the old Chateau. The Orangerie,

which was built under Louis XIII, has been destroyed but the name has remained. The name of Diana comes from the bronze statue of the goddess built over a pretty fountain ornamented with a stag's head in bronze; the water falls into a white marble basin. Fountain built under Napoleon I. The white marble basin dates from the reign of Henri IV.

IV.—LE PARC. The park, which covers an area of 84 hectares (210 acres), stretches out from the E. of the Parterre. The Canal, built by Henri IV, 1,200 meters (2,312 yards) long, 39 meters (43 yards) broad, intersects the park. On N. side of park is the world-wide famous King's Vine (*Treille du Roi*), which produces annually about 2,000



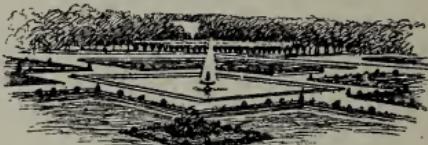
*The King's Vine
(Treille du Roi)*

kilogr. (2 tons) of fine Chasselas de Fontainebleau grapes (a). On the S. is the Avon wood. See the Cascades and pretty ornamental statuary. A magnificent walk, bordered by elm trees planted by

Louis XIV, crosses the Park, in a direction parallel to the Canal. On the R. are buildings of the Military School mentioned above.

(a) In 1911, the total produce was 1,475 kilogr. It sold at an average price of 2 fr. 10 c. per kilogr. There

were 11,800 bunches divided into 59 "lots," the finest "lot" being purchased by the Duchesse de Talleyrand, for 120 fr.



The Parterre



EMPERRESS JOSEPHINE.

SECTION IV

The Forest of Fontainebleau

A. GENERAL NOTES

The Forest of Fontainebleau, — a splendid jewel set in admirable scenery — is said to be the most beautiful of all French Forests; it covers an area of about 16,880 hectares (41,600 acres); its circumference is 90 kilometers (56 M.); it contains about 2,000 k. (1,240 M.) of roads and paths. The Rocks, formed chiefly of a very hard sandstone, which yielded for centuries much of the paving stone of Paris, cover an area of about one fourth of the entire superficies of the Forest. As far back as 1184, in the reign of Philippe-Auguste, certain quarries were called into requisition for paving Paris, and this supply has continued almost uninterruptedly until the present day when it has entirely ceased. Some of the oak trees are 8 meters (26 1/4 ft.) in circumference; there are some remarkable beech-trees, pines, sycamores, maples, etc.

The history of the Forest may be summed up briefly. It was primitively called Forêt de Bière in the Middle

Ages, in honour of Bioern Ironside, a Danish Chief, who, after devastating Normandy, planted his tents between the borders of the Forest and the town of Melun, in 835. The Forest was increased greatly in size by François I. Several legends are connected with it; but not one presents any real interest, either historically or otherwise, so all of them are omitted from this little work.

*Forest of Fontainebleau
Carrefour du Mail Henri IV.*

The Forest of Fontainebleau is greatly indebted to



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two men, whose patient and energetic work has rendered innumerable services to students and visitors. They are M. Denecourt and his successor, M. Colinet. Thanks to their arduous efforts and unceasing labour, visitors are able, at the present day, to admire an endless number of sites, beautiful trees and marvellous points of view, which, without them, might have remained undiscovered, perhaps, for centuries.

M. Denecourt, surnamed "le Sylvain", was passionately fond of the Forest. He spent his life, and a

large fortune, exploring, studying, mapping out and describing its beauties. He provided numerous sign posts, not only in order that visitors should not lose their way, but so that their attention be directed to points of interest. From 1844 until 1875, he continued the

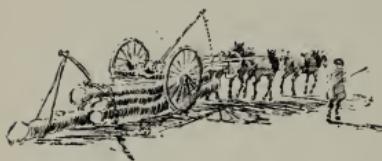
Hauling Logs in the Forest of Fontainebleau. (E ERTZ).

generous task he had set himself. He was rewarded during his lifetime with a silver medal, designed by CARRIER BELLEUSE, subscribed for by artists and tourists.

At his death, a public subscription caused a monument to be erected in his honour

in the cemetery of Fontainebleau. One of the "Places" and one of the streets of the town, as will have been remarked by our readers, bear the name of Denecourt, and there is also a Tower Denecourt of which mention is made in these pages.

Following in his footsteps, and proving himself to be a worthy successor, was M. Colinet, who died in 1905. Forty years before his death he became associated with M. Denecourt, and the two "sylvan scientists" continued their work in common. Statistics show that during his lifetime M. Denecourt opened up 160 k. (99 M.) of roads in the Forest, whilst M. Colinet opened up about 100 k. (62 M.).



The River Seine near Fontainebleau. (E. ERTZ).

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FINGER-POSTS, SIGNS AND MARKS
IN THE FOREST

All persons who enter the Forest should bear in mind the following facts : all points where roads and paths cross each other are provided with finger-posts. Red rectangular marks on posts and trees in the *carrefours* (open spaces), or *places*, where routes cross each other, are facing *the way to Fontainebleau*. Under these small red rectangles is inscribed the distance to the town of Fontainebleau, so that it is difficult to "get lost". Blue and Red marks on trees rocks, etc., due to MM. Denecourt and Colinet, indicate the way to the most picturesque spots. On numerous sign-posts are interesting indications, such as the name of the road, or pathway, and the distance to certain points, the distance always being indicated in kilometers. (Eight kilometers, roughly speaking, are equivalent to five English miles).

The aim of the author of this little work has been to indicate, in as few pages as possible, all points of interest, and to give the visitor, who intends to spend a few days at Fontainebleau, a comprehensive idea of the Forest. It has been deemed useless to compile a great number of historical events of which the woods have been the scene, especially as many of the number, related in well-known books, are far from authentic.

The Forest has always been a favourite spot with French poets — VICTOR HUGO, BAUDELAIRE, BÉRANGER, ALFRED DE MUSSET, THÉOPHILE GAUTIER, etc.

As the Palace does not open in summer until 10 a. m., the best thing to do on arrival is to gain a good view of the Forest and this is to be obtained from two spots : the Croix-du-Calvaire and the Tour Denecourt. From the former (about 1 M. from Fontainebleau) the town presents a very curious and picturesque appearance ; the latter commands a wide panorama embracing all the country in the direction of Paris and some of the high monuments of the capital when the weather is clear (N. W. direction). The town of Melun lies to the N.; to the E., are Samois and Vulaines; to the S. E. Thomery; whilst to the S. and W., is the beautiful

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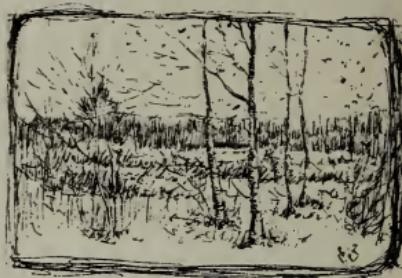
Forest. On foot it does not require more than 1/2 H, from the Railway station to reach the tower ; from Fontainebleau town about 3/4 H.

WALKS IN THE FOREST.—A guide of the Departmental Syndicate leaves Place Denecourt, daily, at 1.30 p. m. for walks in the Forest. No fee. Gratuity to guide.

RIDES IN THE FOREST.—Paris Agencies organize Motor-Car trips to Fontainebleau at specified prices. These motor cars generally make a point of driving rapidly through portions of the Forest before reaching the Palace and, by a glance at the plan of the Forest, it will be easily understood that a few places may be seen before reaching Fontainebleau.

But for those who do not care to pay carriage fees in Fontainebleau (25 fr. or thereabouts, for the day) the promenades on foot, the drives at 3 fr. a seat, or other means of transport in common, will be found practicable. A method often followed is for three or four persons to join and hire a good carriage and drive to the spots they most desire to see.

FOREST FIRES.—In the summer of 1904, much damage was done to the Forest by fire. Visitors are earnestly requested not to throw away lighted matches, or cigarettes. Picnic parties may not light fires. When the weather is exceptionally dry, the timber is very inflammable. In July 1911, a serious fire threatened to devastate some of the most picturesque parts of the Forest : la Gorge aux Loups, la Mare aux Fées, and spots along the route that leads from the Croix du Grand Maître to the route Fontainebleau to Marlotte. Le Long Rocher, and adjoining parts in section O of Plan of Forest, suffered a little and the village of Montigny-sur-Loing was threatened. Some of the beautiful oak trees of the Route Ronde were burnt.



*A Clearing in the Forest of
Fontainebleau. (E. ERTZ).*

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Among the various spots in the Forest where refreshments may be procured are :

Restaurant de Franchard. All the hotels of Barbizon, Marlotte, Bois-le-Roi, Thomery, Bourron and Moret, mentioned below. At the Caverne des Brigands, the Pharamond, Grotte-aux-Cristaux, Le Jupiter, Tour De-necourt, etc.

HUNTING IN THE FOREST OF FONTAINEBLEAU.—Fontainebleau has, for centuries gone by, been what may be termed a hunting country. There are several packs of hounds in the district and the classical sport is still held in high honour in the beautiful forest. During the season (autumn and winter), on Wednesdays and Saturdays, the hunting equipage of M. Paul Lebaudy is to be seen in Fontainebleau Forest. (He pays an annual rental of about 20,000 fr.). The sight is a pretty one. The hounds generally start from one of the well-known *Carrefours* (open spaces where avenues and roads cross) : the *Carrefour de la Croix du Grand Veneur*, or the *Table du Roi*, or the *Carrefour de la Croix de Souveray*, or the *Carrefour de la Croix de Montmorin*.

*Hunting in the Forest
of Fontainebleau. (E. ERTZ).*

*See Plan of the Forest of
Fontainebleau.*

The rocky condition of the greater part of the Forest lends considerably to the attractiveness of the scene which is greatly enhanced by the brilliancy of the colours of the huntsmen's coats, the blowing of hunting horns, etc. Visitors often follow the chase, in carriages,



*Charcoal Burners' Huts in the
Forest of Fontainebleau. (E. ERTZ.)*

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and motor cars. The fine routes and sandy pathways render the going exceedingly easy. Hunts sometimes last three or four hours and when the *hallali* takes place, the stag, after taking to the nearest pond or stream, being hunted down and killed, the crowd is often a fairly large one. The peasants and wood-cutters gather with the followers of the hunt to see the "right front hoof" offered to one of the ladies present. A flourish on the horns called, "the honours of the hoof," is played, and then, after the fillets and haunches of the animal are given to the peasantry, the hounds



Charcoal Burners' Huts in the Forest of Fontainebleau. (E. ERTZ).

get their share of the booty (*la curée chaude*).

The hunting season lasts twenty weeks (October until February); during that period about fifty stags are taken.

Other equipages besides that of M. Lebaudy come now and again to the Forest of Fontainebleau. Among the number, the most celebrated is that of the Marquis de l'Aigle, who hunts the wild boar. This animal tends more and more to disappear from the Forest. The hunts of the Marquis de l'Aigle and those of the Vicomte de Chéquelle take place at Compiègne but the first named pays frequent visits to Fontainebleau.



Forest of Fontainebleau.
Croix du Grand Veneur.

REST OF FONTAINBLEAU



FONTAINEBLEAU

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Charcoal Burners' Huts in the Forest of Fontainebleau. (E. ERTZ).

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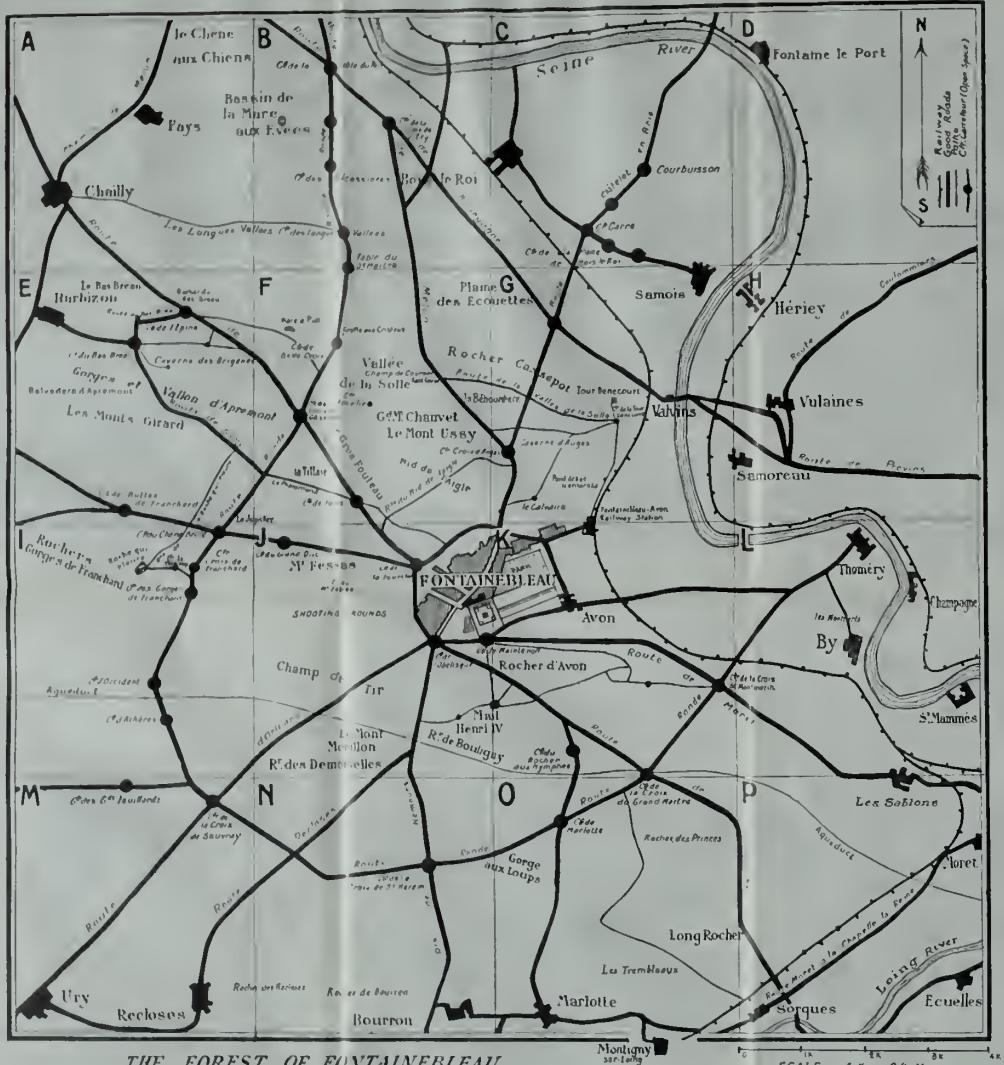
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Forest of Fontainebleau.
Croix du Grand Veneur.

THE FOREST OF FONTAINEBLEAU.

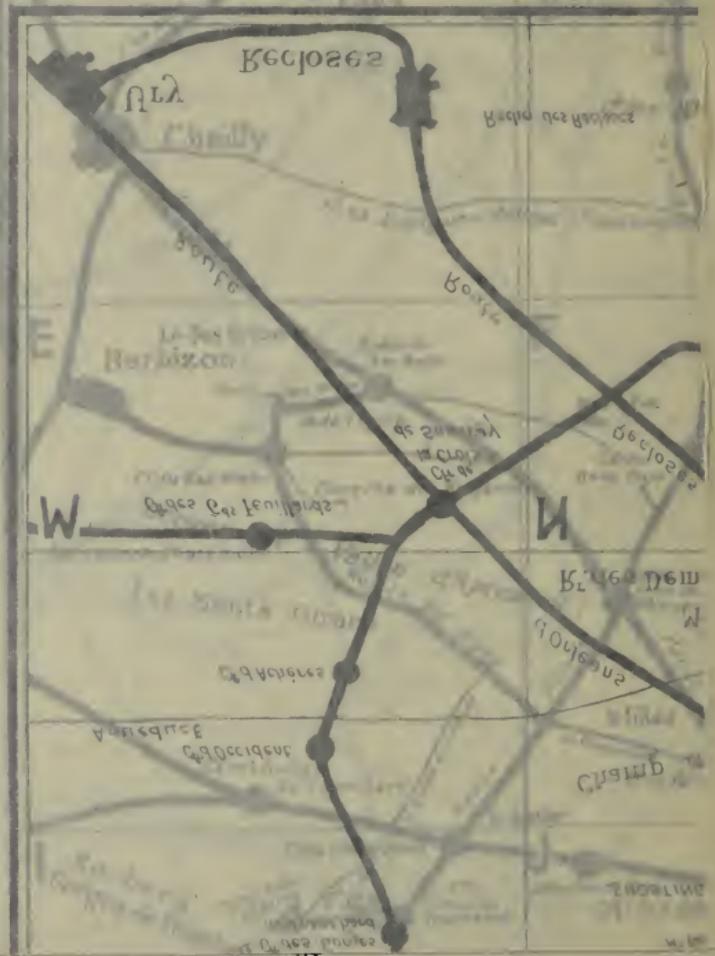


THE FOREST OF FONTAINEBLEAU

SCALE . 4 K. = 2 1/2 M.

THE FO

THE FOREST OF



FONTAINEBLEAU

B. PLACES OF INTEREST IN THE FOREST

POSITION ON PLAN OF FOREST

I.	<i>Barbizon</i>	E
II.	<i>Bois-le-Roi</i>	B
III.	<i>Bourron</i>	N
IV.	<i>Marlotte</i>	O
V.	<i>Montigny-sur-Loing</i>	O
VI.	<i>Moret</i>	P
VII.	<i>Samois</i>	G
VIII.	<i>Thomery</i>	L

I. *Barbizon*. — The town of Barbizon is reached easier from Melun than from Fontainebleau. A steam tramway runs from Melun direct to Barbizon in connection with the trains of the P.-L.-M. line. The distance, 12 k. (7 1/2 M.) is covered in 45 min. Fares : 1st class, 1 fr. 25 c.; 2nd class, 75 c. Rtn. fares respectively : 1 fr. 90 c. and 1 fr. 10.

Since May 1910, the line has been extended as far as Milly; it skirts the western side of the Forest, and runs through Arbonne, etc.

Barbizon (sometimes written Barbison) is situated on the western extremity of the Forest of Fontainebleau, about 9 1/2 k. (6 M) N. W. of Fontainebleau. The Avenue leading from Fontainebleau, through the Carrefour de la Croix du Grand Veneur and the Bas Bréau, is one of the most magnificent in the Forest.

Barbizon is not far distant from the Bas Bréau, which spot, with the Vallée and Gorges of Apremont, were favourite places with the celebrated painters Millet and Th. Rousseau. The "*Express Guide to Paris and Environs*" says that Barbizon is a "picturesque "village in the Forest of Fontainebleau, frequented by "artists. A favourite resort of TH. ROUSSEAU and "MILLET, whose busts in relief have been carved by "Chapu in a rock near the village. In the dining-room "of some of the hotels, are wall paintings by many "well known artists". In the cemetery of Barbizon are the tombs of MILLET and TH. ROUSSEAU.

Barbizon has occupied a prominent place in the work and also in the life of many artists and of many men

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and women of letters. As far back as the beginning of the XVIIth century, OUDRY, who painted scenes of the Forests of Chantilly and St.-Germain, followed Louis XV to Fontainebleau, in order to picture some of the Royal Hunts for his Sovereign. But he was not a landscapist. In truth, it was not until the great COROT worked in the Forest, about 1830, and exhibited scenes of the Forest in the Salons of 1831 to 1834, that any great enthusiasm was created about the Forest of Fontainebleau, its villages, etc. Parisians began about that epoch to admire the many beauties of the various localities. COROT, who resided at Barbizon, painted a "Marlotte," a "Gorgeaux Loups," a "Bas-Bréau,"—all masterly productions. DAUBIGNY (1817-1878), a friend of COROT, exhibited a "Nid-de-l'Aigle," in the 1843 Salon, and, four years later, the famous TH. ROUSSEAU came to Barbizon to paint the oak trees of which he was so fond. His "Les Grands Chênes au Bas-Bréau" is a masterpiece. CAZIN (1841-1901), in more recent years, painted the villages of the environs of the Forest with much sincerity. These artists, with J. F. MILLET, DIAZ, TROYON, G. COURBET, DAGNAN, CH. JACQUES, were the glorious Barbizon painters. They form the great school of French XIXth century landscapists. Every nook and corner of the Forest had its painter, and many of the *motifs* that inspired ROUSSEAU, are now only to be seen on canvas, for a number of the beautiful trees, having lived their long life, exist no more.

J. F. MILLET (1814-1875) took up his residence at Barbizon on the advice of DIAZ. Of Millet, what shall we say? His "Angelus" is immortal; it is now in the Louvre, thanks to M. Chauchard, who bequeathed it with many other masterpieces to that Museum. His "Glaneuses" is also in the Louvre. His paintings are poetry divine. Critics have said that his types are often impersonal, but their attitudes and gestures, however simple, are clear and full of beauty, and they



Huts at Barbizon. (E. ERTZ.)

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often recall MICHAEL ANGELO. "I painted this picture," said MILLET, alluding to the "Angelus," "in thinking how, when we used to work in the fields, my grand-mother would make us stop and take off our caps when the "Angelus" was heard, in souvenir of our poor departed ones." MILLET experienced many hardships in his early days; when he first came to Barbizon, he occupied one room, in which he lived with his wife and three children. There, he worked. For a modest house in the centre of the village, later on, he paid an annual rental of 160 fr.; he remained there until his death. The house has been completely transformed.

A tablet marks the spot. As one starts from Barbizon, on the road towards Fays, soon after leaving the former spot, a little church is visible from the high road; it lies beyond a wheat field and is said to be the scene of MILLET'S "Angelus."



*J.-F. Millet's studio,
Barbizon. (E. ERTZ).*

At the time of his death, 1875.

ters, made frequent sojourns at Fontainebleau and Barbizon. ALFRED DE MUSSET, the great poet, has sung the beauties of the Forest. With his mistress, GEORGE SAND, the celebrated romancer, he spent more than one autumn in the villages of the Forest.

Hundreds of other artists, French, English and American, have always shown an immense liking for Barbizon and many of their number have acquired villas, taking their annual vacation in this pretty resort.

There are several good hotels and pensions at Barbizon, most of which are open all the year round.

The leading one is the Hotel-Pension des Charmettes. Pension prices 7 to 10 fr. a day. Telegraph and telephone in the Hotel. All modern comforts.

In other hotels, the pension prices vary from 6 to 10 fr. a day. We name them in alphabetical order:

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Hôtel de la Clé d'Or, Hôtel de l'Exposition, Hôtel de la Forêt, Hôtel Siron-Blatrix.

Furnished houses and furnished apartments are to be had at Barbizon at moderate rates. The rent of a good unfurnished house, of 8 to 10 rooms, is about 1.500 fr. per annum.

II. *Bois-le-Roi*.—To N. of Fontainebleau; on the P. L. M. main line Paris to Fontainebleau; 51 k.

(31 5/8 M.) from Paris, between Melun and Fontainebleau, 1.500 inhab. Renowned country resort of Parisians. Lies between the Forest and the river Seine. Pretty Bois-le-Roi is greatly in favour with those who prefer a modern residential spot to artistic Barbizon and Marlotte. Numerous Châteaux and



*Forest of Fontainebleau
The Cassepot Rocks. (E. ERTZ).*

fine buildings at Bois-le-Roi and in the vicinity, the most remarkable being the Château de Brolles. XIII cent. Church. Good hotels; moderate prices. Persons residing at Bois-le-Roi will find every convenience for visi-



The Race-Course. (E. ERTZ).

waltzes were famous. Monument to O. MÉTRA in cemetery.

III. *Bourron*. — Direct S. of Fontainebleau, at a distance of 8 k. (5 M.) on the Route de Nemours, which leads from Nemours to Fontainebleau. Bourron is situated on the border of the Forest at 9 k. (5 5/8 M.) from the town of Nemours. Although far less popular with artists than Barbizon and Marlotte, it is nevertheless a very pretty spot and the center of some remarkably fine promenades in the Forest. The Rocks of

visiting the northern parts of the Forest of Fontainebleau. AUDRAN (composer of "La Mascotte", etc.) resided here, and also OLIVIER MÉTRA, whose

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Bourron and the vicinity of Marlotte, which is not more than a mile distant, and the fact that it possesses the Château de Montesquieu, give this little place (which has the advantage of being situated at about 1/2 M. from the railway station of the same name) a certain amount of importance. 1,400 inhab. Two good hotels. Pension about 7 fr. a day.



Outskirts of the Forest of Fontainebleau. (E. ERTZ.)

IV. *Marlotte*.—Direct S. E. of Fontainebleau. About 1 M. from the station of Montigny-Marlotte, on the Bourbonnais Line, from Moret to Malesherbes. Marlotte is not more than 1 M. from the station. Omnisbuses from Hotel Mallet meet all trains. Like Barbizon, Marlotte is much frequented by painters. It is not more than 8 1/2 k. from Fontainebleau and, as will be seen on the plan, may be reached by a broad and almost direct avenue.

Principal hotel : Hôtel Mallet, where the pension prices vary from 7 to 10 fr. a day. Modern comforts.

The proprietors of the hotel own numerous villas which they let at about 600 fr. each, for the season. Marlotte is even a quieter spot than Barbizon and has the advantage over its better known rival of being on a river, the Loing. There is an island in the river, and on it an

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hotel, belonging to the Mallet's, much frequented by visitors during the warm weather. Visitors at the Hotel Mallet may lunch at the hotel on the island.

In the vicinity of Marlotte are some admirable sites, the most attractive being the *Long Rocher* and the *Gorge aux Loups*. (*See these names.*)

V. *Montigny*. — Ancient and picturesque village; 1,050 inhab., not far from Marlotte, just off the road from Marlotte to Moret. 11 k. (nearly 7 M.) from Fontainebleau. A short mile from Marlotte brings one to a somewhat steep hill leading to Montigny, a quiet and pretty place. It is situated at the southern extremity of the Forest on the banks of the Loing River. On the P.-L.-M. main line, there is a station called Montigny-Marlotte. The resort is popular with artists and anglers. The village is not far distant from the Long Rocher, one of the finest sites of the Forest. There are a couple of hotels at Montigny-sur-Loing: hotel du Loing and hotel de la Gare. Pension prices from 6 fr. per day. See the old village church which dates from the XIII and XV centuries.



*Forest of Fontainebleau.
Carrefour of the Nid de l'Aigle.*

On L. bank of the River Loing. 2,200 inhab. Moret is one of the oldest spots of the entire region. It dates back as far as the IX cent. A direct route, through one of the prettiest portions of the Forest, connects Moret with Fontainebleau. Portions of the Church of Moret



*Forest of Fontainebleau.
La Mare de Franchard.*

VI. *Moret*. — Situated on S.E. border of the Forest, about 12 k. (7 1/2 M.) S. E. of Fontainebleau.

FONTAINEBLEAU

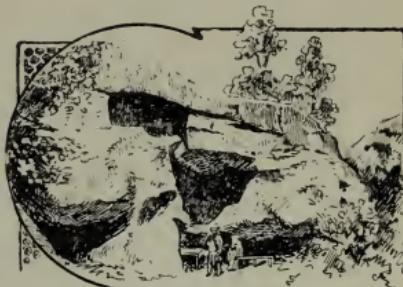
(which was consecrated by the Archbishop of Canterbury, Thomas-à-Becket, then a refugee in France) are of the XII cent. The organs, adorned with curious wood-work, delightful in details, are of the XV cent. There are about 2,000 inhabitants at Moret.

See remains of Pont-Loup Priory; the old hospital with XII cent. entrance door; the *Porte de Paris* and the *Porte de Bourgogne*, all that remains of the fortifications erected in the XIV cent. by King Charles VII. These débris have been classified as historical monuments. A cannon ball flattened in the stone, with the date, Feb. 18, 1814, marks the retreat of the allied forces. From an historical point of view, Moret is an exceedingly interesting little town. Besieged by the English in 1420, it was recaptured from them 10 years later. The old Royal Palace of Moret (a modern house now stands on the site) was inhabited in turn by Charles VI, Charles VII, François I, the Duchesse d'Etampes, Henri II and Catherine de Médicis. The façade of the Palace was decorated by Jean-Goujon; it served as a model for the house called maison de François I, built on Cours-la-Reine, Paris.

In the main street, at numbers 28 and 30, are two fine Renaissance houses. The front room on first floor formed part of the *Auberge de la Belle Image*, where Voltaire slept on Feb. 9, 1778, and Napoleon on March 19, 1815, on his return from Elba.

In July 1911, monument inaugurated in memory of Sisley, celebrated landscapist, one of the masters of impressionism. In the Champ de Mars, there is a monument to the sculptor Thivier.

Moret is renowned for its *sucré d'orge* (sweets, candy), made from a formula that dates from the reign of Louis XIV. Sold by the Directrice of the Maison de Retraite, Moret.



Forest of Fontainebleau.

La Roche qui pleure. (The Weeping Rock.).

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The Hotel-Restaurant du Cheval-Noir is in Avenue du Chemin-de-Fer. Pension prices from 7 fr. a day.

VII. *Samois*. — A pretty village of 1.000 inhab. about 4k. (2 1/2 M.) from Fontainebleau railway-station and at the same distance from Bois-le-Roi station. On the Seine, opposite Héricy, where there is also a railway-station. Favourite spot of many artists. A tramway runs between Samois and Fontainebleau. On the Samois rock (387 ft high) is an observatory from which a fine view of the Forest and surrounding country is obtainable. The famous poet and playwright, Alfred de Musset; the poet Béranger; and the great military painter, Alphonse de Neuville, spent many summer at Samois.

VIII. *Thomery*. — One of the most beautiful spots in the Forest. Situated on E. border; on the banks of the Seine. It has the appearance of an amphitheater. Thomery (1.200 inhabitants) owes its celebrity to its famous vine, the Chasselas, which, it is general admitted, is the finest grape in the world. All the neighbouring slopes and the walls of all the houses are covered with vine. This gives a very curious aspect to the village.

The renown of Fontainebleau grapes dates back to the days of Henri IV and Louis XIII. Thomery became celebrated for its *Chasselas* grapes towards 1730. Contrary to what is supposed, Thomery does not owe the success of its vine culture to the nature of the land or its position, for the village is not very favourably exposed and the land does not possess all the desirable qualifications. To scientific rational culture, the success of its Chasselas grapes is mainly due. The land belongs to small owners (about 250) and the culture is continued from father to son. A dowry often consists of a small piece of land.

It is said that if all the walls of Thomery, on which grapes grow, were joined together, they would form a length of nearly 300 k. (186 M.) The slopes cover an area of 200 hectares (494 acres) and produce annually between 500.000 and 600.000 kilogr. of grapes.

Near Thomery, about 1 M. to the S., is the hamlet of *By*, where Rosa Bonheur, the great painter, resided. Numerous horticulture and viticulture establishments.

C. Thirty-Three Attractive Spots in the Forest.

(Fontainebleau Golf-Links, see page 10)

	Position on Plan of Forest,
1. <i>Bas-Bréau</i>	E
2. <i>Carrefour de l'Ermitage</i>	I
3. <i>Carrefour de Maintenon</i>	J
4. <i>Caverne d'Augas</i>	G
5. <i>Caverne des Brigands</i>	E
6. <i>Champ de Course (Race Course)</i>	F
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FONTAINEBLEAU

(1) *Bas-Bréau*.—To the N. E. of Barbizon, on the main road from Fontainebleau to Paris. One of the most remarkable sites in the Forest. Very fine trees of huge dimensions. It may be truly said that Barbizon owes much of its popularity (and probably its existence) to the Bas-Bréau. (*See Barbizon.*)

“*Vue du Bas-Bréau*,” a remarkable painting by DIAZ, exhibited in Paris at the Salon of 1844, met with considerable success and attracted the attention of Parisians to this section of the Forest. Rocks of the Bas-Bréau ; large open-space. Refreshments.

(2) *Carrefour de l'Ermitage*.—Spot in the Gorges de Franchard where guides are to be found to visit the Gorges. (*See 29.*)

(3) *Carrefour de Maintenon*.—Fine open-space S. of Palace and of the town of Fontainebleau, on the road to the Mail Henri IV, by the Avenue du Mail Henri IV.

(4) *Caverne d'Augas*.—Within short distance of Railway Station, to L. of road leading to Tour Denecourt, and to R. of Carrefour de la Croix d'Augas. At the Caverne d'Augas, see bronze medalion of PAUL MERWART, by E. DUBOIS (1906). P. MERWART was a celebrated painter who lost his life in the eruption of Mont Pelée at Martinique. The remains of the unfortunate artist are enclosed in the medalion, sealed on the rock.

(5) *Caverne des Brigands*.—Situated in the Gorges d'Aprenom. Beautiful point of view. Guides conduct visitors through the cave ; tip expected. Refreshments.

(6) *Champ de Courses* (Race-Course).—The Race-Course is situated to N. of Fontainebleau, in a very pretty part of the Forest, in the midst of a large sandy space, dominated by the rocky heights of La Solle. Formerly, fairly important race meetings were held here. Attempts are being made to restore racing here to its former splendour, from a social point of view, for, being situated at some distance from the capital, much difficulty is experienced in competing with Longchamp, Chantilly, Maisons-Laffitte, and the suburban courses.

(7) *Champ de Tir*.—Important military shooting grounds situated to S. W. of the town, on route d'Orléans.

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(8) *Champagne-sur-Seine*.—Situated on the bank of the River Seine, almost directly opposite Thomery, and, like the latter, celebrated for its Chasselas grapes. An elevated and healthy spot. 600 inhabitants. (*See Thomery.*)

(9) *Croix d'Augas*.—Large circular open space on the route de Melun, within easy walking distance of the town. Shady promenade. The Cross existed in XVII cent. Destroyed in 1793; rebuilt in 1827. (*See 4.*)

(10) *Croix du Grand Veneur*.—To N. W. of Fontainebleau, on the road to Barbizon, not far from the Race-Course. Elevated spot, 4 k. 5 (2 3/4 M.) from Fontainebleau. (*See Plan of Forest.*)

(11) *Gorge aux Loups*.—*Restant du Long Rocher*.—Both these spots are situated to the S. of Fontainebleau, on the road to Marlote and nearer to Marlote than to Fontainebleau. Picturesque Gorge just S. of the Route Ronde. From the Gorge, take Route du Long Rocher to Long Rocher which is near the Route de Sorques. Huge rocks. The distance from Fontainebleau to this spot is about 3 1/2 M. (*See Marlote.*)

(12) *Grotte aux Cristaux*.—Famous grotto with fine stalactites, discovered in 1850 by M. Colinet. Near Carrefour de la Belle-Croix, N. W. of Vallée de la Solle. Since 1891, the grotto has been surrounded by railings in order to preserve it.

(13) *La Behoudière*.—Elevated rocky spot on the route de la Vallée de la Solle, not far from the Race-Course.



Forest of Fontainebleau.

Nid de l'Aigle.

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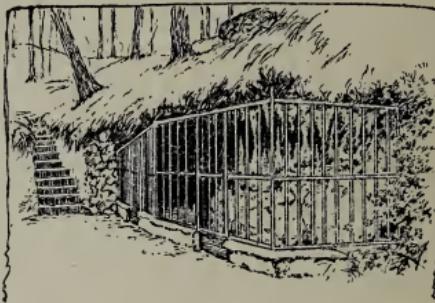
(14) *Le gros Fouteau.* — (*See Nid de l'Aigle.*)

(15) *Le Jupiter. Le Pharamond.* — *Le Jupiter* is the finest tree in the Forest. *Le Pharamond* is on its decline. To see these, leave Fontainebleau by Carrefour de la Fourche and take Route de la Tillaie to the R. It requires about a couple of hours to effect this promenade.

(16) *Long Rocher.* — Long Rocks to the N. E. of Marlotte, which attract numerous painters. (*See Marlotte.*)

(17) *Mail Henri IV.* — Leave the Palace by Avenue du Mail Henri IV and Carrefour de Maintenon. Distance about 1 M. In the center of the Rond Point is a cedar tree planted in 1820. Fine view of the Palace and the town of Fontainebleau.

(18) *Mont Fessas.* — To W. of Fontainebleau, leaving by Carrefour de la Fourche, near Route du Cèdre. It requires about 1/2 H. to reach Mont Fessas from the town. This elevated spot may be seen on the way to the Gorges de Franchard.



Forest of Fontainebleau.

Grotte aux Cristaux.

(19) *Mont Girard.* — Situated to S. of the Gorges d'Apremont. Between the two, is a wooded plain, studded here and there with rocks and considered by artists to be one of the prettiest spots in the Forest.

(20) *Mont Morillon.* — Elevated spot on the Route d'Orléans. About 1/2 H. from Fontainebleau town. Leave city by Carrefour de l'Obélisque. Fine view.

(21) *Nid de l'Aigle.* — (*Eagle's Nest*) and *Gros Fouteau* are two of the most magnificent groups of trees in the Forest. They are at not more than an hour's easy walk from the town of Fontainebleau and are situated almost direct L. of the Croix d'Augas, between the two

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important roads : Route from Fontainebleau to Melun and Route from Fontainebleau to Paris. Near the Bouquet du Nid de l'Aigle is the *Feu d'Artifice*, a colossal oak.

(22) *Point de vue Nemorosa.* — On Belvédère of Nemorosa, whence an excellent view is obtained. On the road from Railway Station to Tour Denecourt.



Forest of Fontainebleau.

The Jupiter.

Henri IV, on the Route de Médicis. High Rocks. Fine points of view.

(27) *Rocher des Demoiselles.* — These famous rocks are slightly E. of Route d'Orléans, and S. of Mont Morillon, about 3 1/2 H. from Fontainebleau. Leave city by Carrefour de l'Obélisque. See Grotte (grotto) des Demoiselles. Picturesque scenery.

(28) *Rochers et Gorges d'Apremont.* — *Mont Girard.* These Rocks should be visited. As indicated on the

(23) *Roche qui pleure.* — "The Weeping Rock", in the Gorges de Francharaud. (See 29).

(24) *Rocher Cassepot.* — Situated between the Denecourt Tower and the Vallée de la Solle. Picturesque Rocks.

(25) *Rocher d'Avon.* — These rocks lie to the S. of Fontainebleau and of the Park, on the Route de Moret, near Carrefour de Maintenon. About 1 M. from the town along Av. de Maintenon.

(26) *Rocher de Bou ligny.* — To the S. of, and not far distant from the Mail

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plan, the rocks and the beautiful gorge may be reached from Fontainebleau by the Route de Paris and the Route de Sully. About 4 H. are required for the return journey from Fontainebleau. See Belvédère d'Apromont whence a magnificent view is obtained of the Rocks and Valley and also of the disaster to the timber of the Forest that was occasioned by the great fire that took place in 1904. See the Bas-Bréau to the N. of the Gorges d'Apromont and, close by, the Caverne des Brigands (where souvenirs of the Forest are sold). Gratuaty to guide at the cave if visitors wish to enter same. Magnificent timber at the Bas-Bréau Refreshments. (See Barbizon, Bas-Bréau).

(29) *Rochers et Gorges de Franchard.*—One of the favourite promenades of excursionists. Situated at about 3 M. from the town. Leave Fontainebleau by Carrefour de la Fourche and follow the road indicated on plan as far as Route Ronde then by the Croix de Franchard to the Rocks and Gorges. Restaurant de Franchard. Ruins of an old monastery (1200). When partially destroyed it fell into the hands of brigands. Finally destroyed by Louis XIV, in 1712.

For 1 fr. guides will take visitors over these rocks, which are of white sandstone overgrown with trees and bushes, about 3 M. in circumference. Beautiful view. Among the attractions of the Gorges de Franchard, are the Roche-qui-Pleure, or Weeping Rock, the Rock of Neptune; the Rock of the Hermits; the Belvedere of the Druids, the Mare de Franchard, etc...

(30) *Route d'Orléans.*—Broad avenue S. W. of Fontainebleau. It starts at the Carrefour de l'Obélisque, and crosses the Shooting grounds. It leads to Cfr. de la Croix de Souvray.



Forest of Fontainebleau.

Caverne d'Augas.

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(31) *Table du Roi.* — (The King's Table). Fine open space where Route Ronde crosses Route de Bourgogne; N. of Bois-le-Roi. On the road from Melun to Fontainebleau.

(32) *Tour Denecourt.*—Built in 1851 by M. Denecourt, of whom we have spoken in the opening lines of this Section. Reconstructed in 1878, by M. Colinet. Splendid point of view from the top of the Tower, some of the monuments of Paris being visible on fine days. The Tour Denecourt, as explained elsewhere, is easily reached from the Railway Station. Visitors will do well, in order to gain a fairly comprehensive idea of the Forest, to visit this little Tower immediately on arrival at Fontainebleau, before going to the Palace.

(33) *Vallée de la Solle.*—To the N. of Fontainebleau, about 1 H. on foot from Railway Station. (*See Plan.*) The valley is to the W. of the Route de Melun, between that route and the route de Paris. Beautiful point of view. See Carrefour Amélie, Race Course, the *hauteurs* (heights) of La Solle. The Route de la Vallée de la Solle leads from Race Course to Tour Denecourt. *See (6) (32).*



Forest of Fontainebleau.

Table du Roi

ALPHABETICAL INDEX

The capital letters opposite various names refer to squares on the Plan of the Forest of Fontainebleau. The name mentioned will be found in the square indicated.
PP. signifies "Plan of Palace"; PT. signifies "Plan of Town".

When the number of a page is printed **40, 51**, it signifies that a description is given on the page, whereas on the other pages to which the reader is referred mere mention is made. Thus, on pages **39, 40**, a description of Galerie Henri II will be found, whereas on pages **12, 22** - this Gallery is only mentioned.

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